

gay community news

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The Gay Weekly 35¢

**“When I die, my darling,
they’ll fly the flag at half-
mast on Fire Island. I
can see them now, stand-
ing at the meat rack, sing-
ing *Somewhere Over the
Rainbow*.”**

— Judy Garland.*

**Women
the Boys Worship, P. 10**

**Gay at Seabrook, P. 7
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Deco Life, P. 13**

**Liza! An Unauthorized Biography by James Robert Parish*



New Hampshire Senate Passes Anti-Gay Bill

CONCORD, NH — The New Hampshire Senate has passed a bill that makes "lewd and licentious" public behavior by homosexuals a crime. The measure (SB 87) specifies those public places as schools, apartment house lobbies, restaurants, and government-owned and recreational facilities. Although as reported in GCN and other newspapers last week, it appeared the Senate was headed toward passage of an amended, watered-down version, some last minute maneuvering killed the chances of that occurring. The amendment sponsored by Sen. David Bradley (R-Hanover) would have prohibited overt public sexual behavior by heterosexuals as well as homosexuals.

The vote in the Senate on that amendment was 12 in favor, 11 opposed. But Sen. William Sanborn

(R-Deerfield), Senate President protem, exercised his right to cast a vote. Sanborn voted against the amendment, thus killing it on a 12-12 tie. The Senate then went on to pass the bill by a 12-11 vote.

Sen. Bradley, who is chairperson of the Senate Judiciary Committee, said his amendment covered the intent of the original bill, while avoiding what he sees as its vagueness and discrimination. The senator told GCN that the bill is simply "designed to stamp out homosexuality." His observation is supported by the comments of Sen. Robert Monier (R-Goffstown), the anti-gay bill's sponsor. Monier contends that his measure deals with a "social problem that I find particularly abhorrent." Sen. Monier, who has the backing of New Hampshire Governor Meldrim Thomson, denounced homo-

sexuality as "an unnatural act," which is "against God, against social morals, against values."

The bill, now in the New Hampshire House, reflects the long-standing anti-gay positions of the Thomson administration. Judiciary Committee chairperson Bradley maintains that the measure is not only vague "but probably unconstitutional." Bradley told GCN that he does not know what will happen to SB 87 in the House. "I'd like to think they'll kill it," he said, "but if the sponsors make it a question of simply being for or against gays, then it will probably pass."

Apparently there will be no outside lobbying against the anti-gay rights bill before the New Hampshire House. Ken Devold, the leader of the Nashua (NH) Area Gays, says the issue is so confused that he does not know what

might happen with the measure now. Devold says that a month ago "anyone with half a brain would not have even considered" a bill banning lewd and licentious behavior. The problem, contends Devold, is that people are hard-pressed to define those two words. He says that the members of the New Hampshire House are as uncertain as most people about the bill's wording adding that he "doesn't know what will happen."

The latest action in New Hampshire follows a recent decision by the Pennsylvania Senate that limits the rights of gays to hold certain state jobs. Pennsylvania Governor Milton Shapp has said he will veto that measure if it reaches his desk. But Gov. Meldrim Thomson is expected to sign the New Hampshire bill if it is passed by that state's House.

Gay Pride '77 Reassures Businesspeople

By Mark DeWolfe and Don Barrett

BOSTON — Welcomeness and involvement were the central issues at the Gay Pride Week Planning Committee meeting held on Monday, May 16, at the Charles Street Meeting House. Feeling had arisen in the gay business community that gay bars were not welcome to participate in Gay Pride Week activities. Elise Webster, of the Lesbian Task Force of NOW, also appeared in order to assess the welcome of all members of NOW. The Planning Committee unanimously reaffirmed that all people who desired to participate were not only welcome, but encouraged to take part.

"We're all gay, we're all a vital part of the community," said Bob Riordan, chairperson of the Parade and Rally Subcommittee and temporary chair of the full committee. He began the meeting by giving an overview of the situation and explaining that the committee felt that no person or organization who wanted to take part should be excluded. "Gay pride and gay love are for the entire community," Bob stated.

Ann Maguire spoke briefly, pointing out that Gay Pride Week was a function of the whole community and that

the entire community must work together for Gay Pride. Maguire's speaking reassured those present that businesses and other organizations could work together to build a successful Gay Pride Week.

Rep. Elaine Noble stopped by during a break in the legislative session that was considering the redistricting plan. She recalled the bars' long history of supporting both gay liberation activities and gay people in need. "We lose our perspective, our sense of history, when we discuss who is politically more left and right," she stated. "We'd better take care of each other because no one else will."

Continuing with the issue of participation, the committee held a long discussion on Rep. Noble's offer to contact Gov. Michael Dukakis and Boston Mayor Kevin White about appearing at the rally. By a vote of 21-11, the committee decided to invite Dukakis and White to make brief remarks at the rally and to march in the parade.

In addition, the Committee decided to extend invitations to religious leaders and leaders of Third World communities, asking them to show

support for Gay Pride.

In handling the report of the Parade and Rally Subcommittee, the Committee decided to invite women's music figure Jacqui Mac to emcee the rally, and Ann Maguire and Charley Shively to be keynote speakers. Maguire and Mac were present at the meeting and accepted on the spot. Furthermore, it was agreed that Reps. Elaine Noble and Barney Frank would be invited to make brief remarks. It was the consensus of the meeting, however, that the rally be briefer than in previous years. The date of the parade and rally is set for Saturday, June 18, and permits are in the works.

The Program Subcommittee announced a long list of workshops, events, performances and meetings. A schedule of activities involving various community groups will be announced soon.

Managers of several local gay bars announced their financial support of Gay Pride '77, during Ken Sjonnesson's report on fund-raising activities. Sjonnesson stated that it cost approximately \$1200 to fund the activities each year. He stated that in previous years this had been raised in dances at Boston University, but that he was having some difficulty in reaching BU people this year.

The need for a year-round basis for organization in the gay community was expressed by several people present and was agreed upon by the whole group. In addition, groups which will be marching with "street-wide" banners are urged to contact the committee through the GCN office. The next meeting of Gay Pride '77 will be Monday, May 23, at 7:30 p.m., at the Charles Street Meeting House.

Gains Made on College Campuses

NEW YORK, N.Y., and HARRISBURG, Pa. — Anti-discrimination statements which safeguard gay civil rights have begun to make gains on the nation's college campuses. On April 14, the New York University Student Senate voted unanimously to include "sexual orientation" into the University Statement of Policy of Non-Discrimination/Equal Opportunity. The passage of the amendment constitutes a binding obligation on the university to revise all statements that appear in admission and employment forms. It also extends to pertinent university documents and requires the university generally to ensure compliance.

Meanwhile in nearby Pennsylvania, the State Department of Education has ruled that all 14 of the state's colleges within the state system must include "affectional or sexual preference" in their non-discrimination language. Two Pennsylvania assistant Attorney Generals, Deborah Baker and Sally Lied, have ruled that "sexual preference" must be added to all documents in which a non-discrimination clause appears.

The complicated process of getting the Pennsylvania ruling was given impetus when a group of gay

students at West Chester State College succeeded in getting homosexuals protected in that college's Affirmative Action guidelines. West Chester gays then sent out letters to the presidents of all the campuses requesting that gay rights be adopted there. The other college presidents voted to take no action but they did request one of the assistant Attorney Generals to investigate the situation. The result was the pro-gay ruling.

At New York University, the campaign to amend that university's statement was begun last year by the Steering Committee of the NYU Gay People's Union. The group obtained support statements and petitions from the university Affirmative Action office; faculty members, students organizations, and other gay and governmental agencies.

Other colleges and universities which have taken some sort of action on gay rights in policy statements include Cornell University; Harvard University, Haverford College (Haverford, Pa.), Portland State University (Portland, Ore.), Rutgers University, the State University of New York, and Temple University.



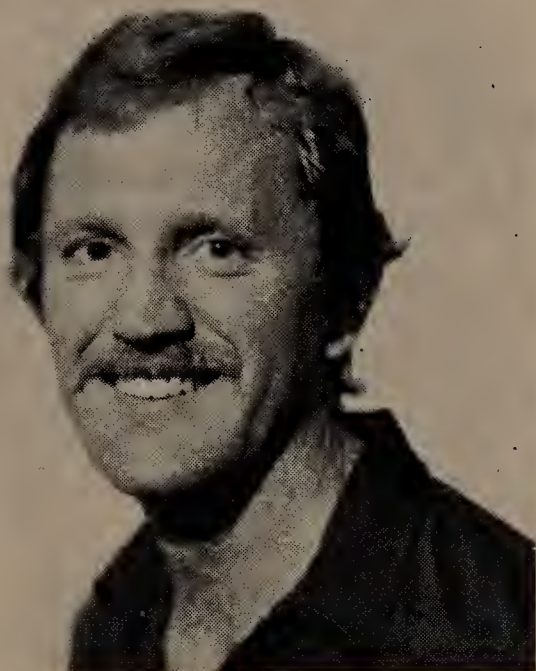
Robert Livingston, New York City's first gay member of the Human Rights Commission, speaks at the West Side Discussion Club.

Photo by Bettye Lane

news notes

ANTI-GAY BILL

HARRISBURG, PA — SB 83, the bill that restricts the employment rights of gays and which passed the Pennsylvania Senate by a vote of 32 to 12, is now in the House Judiciary Committee. The bill forces the state to fire or transfer any admitted homosexual found working as state police, prison guards, mental health workers and other jobs. Pennsylvania state employees who knowingly hire gays could be fined and/or jailed up to three months under the proposed legislation. The Pennsylvania Council for Sexual Minorities expects the bill will die in committee.



Rudy Kikel

GCN WRITER WINS PRIZE

CAMBRIDGE, MA — GCN and Boston Gay Review contributor Rudy Kikel has been awarded the Grolier Poetry Prize for 1977. Kikel is one of the three winners of the prize which is awarded jointly by the Grolier Bookshop in Cambridge and Blacksmith House. 8-10 poems were submitted by each of the 200 applicants, and one requirement for consideration was that an applicant had not yet published a book of poems.

Kikel, along with other winners Grace Morton and John Pijewski, read his poems before almost 200 people at Blacksmith House on May 16.

COORS DENIES ANITA AID

HOUSTON, TX — A Coors Brewing Company official has denied reports that the conservative company was donating financial assistance to Anita Bryant's "Save Our Children" crusade. John C. Barksdale, Houston beer distributor, told the Houston Gay Political Caucus that he had an advance copy of a letter written by Joseph Coors, executive vice-president of the brewery, stating that "the rumor that the Adolph Coors Company is supporting any anti-gay campaign in any way is completely false."

The Coors Company is known for support of extreme right-wing causes. However Barksdale, in whose distributorship area is located most of Houston's gay bars, said, "My company has always endeavored to merit the confidence and support of our customers, regardless of their individual or racial preferences."

NATURE LOVERS

NEW YORK, NY — The Walt Whitman Outing Club is a new organization devoted to the study and appreciation of natural history and such related activities as hiking, birdwatching, camping, and canoeing. The New York City-based group is specifically for gay women and men. Participants have already taken a nature hike along the Hudson River Palisades and taken a trip to the Jamaica Bay National Wildlife Refuge. Members also participate in the Tuesday morning spring bird walks in Central Park sponsored by the American Museum of Natural History.

New members, seeking to share their interest in natural history with other gay people, can call Henry Weimhoff at (212) 799-9432 (days), 873-5110 (evenings). You can contact the Walt Whitman Outing Club, c/o Institute for Human Identity, 490 West End Ave., New York, NY 10023.

BELLA GAINS

NEW YORK, NY — Long-time gay rights advocate and former US Representative Bella Abzug has won the mayoral designation of the Democratic Party's "reform faction" in this city. It took the New Democratic Coalition convention four ballots to choose Abzug over another recognized gay rights supporter, US Representative Edward Koch. Abzug, who is expected to officially announce her candidacy for the New York City Democratic mayoral nomination within a week or two, out-poll Koch, 62% to 32%.

The New Democratic Coalition vote has some political significance in the now crowded primary race. It shows a certain momentum for Abzug among liberals, especially in Manhattan, and it will help her campaign at the grass-roots level.

Former Rep. Abzug lost by a narrow margin in the Democratic primary for the US Senate in New York last year. In accepting her victory at the "reform faction" convention, the fiery Abzug took issue with charges that she is running for mayor in order to make up for her Senate loss. In a speech punctuated by her usual shouting and in her fist-clenched style, Abzug called for "a new national urban movement."

'EFFEMINATE' JESUS?

COLLINGSWOOD, NJ — A right-wing fundamentalist minister who led a crusade against a group of gays who were trying to settle a sparsely-populated county in California five years ago, has lashed out at the highly acclaimed made-for-television movie "Jesus of Nazareth." The Rev. Carl McIntire suggests that the character of Jesus in the movie was "weak and effeminate . . . not the Jesus of the scriptures." McIntire claimed, "That's not the kind of Jesus I could turn to for my salvation." The movie, shown in two three-hour segments on Palm Sunday and Easter Sunday, was praised by religious leaders throughout the country. The NBC special received high ratings and good reviews.

GAY OLD AGE

LOS ANGELES, CA — A gay retirement village may sound like a far-fetched idea to some, but not to the Los Angeles Community Guild. The group already has an artist's rendering of the planned project and is hoping to have a \$50,000 bank account that can be converted to a living trust for the village by the end of the year. Bob Arthur, Guild chairperson, says the village will not be an institution, "but a nice place to live." Arthur is hoping to raise money via special events and bequests from older gay people. For more information on the home, contact the Los Angeles Guild, 7060 Hollywood Blvd., Suite 320, Hollywood, CA 90028.

GRAC BOWLING

BOSTON — On Monday, May 9, the Gay Recreational Activities Committee Bowling League held its second prize night of the 1976-1977 season. Prizes, donated by local gay businesses, were won by those bowlers rolling the highest scores of the evening.

There were two categories of prizes. The top four prizes, which were donated by the Sea Drift Inn (Provincetown), Provision Valley Motor Inn (Vermont), Greenleaf Florists (Boston) and Rolf's Hair Design (Boston), went to those bowlers with the highest scores in the league. The second category which included prizes from such local gay establishments as Sporters, 1270, Napoleons, the Eagle, Somewhere, Club Baths and GCN were awarded to the top bowler on each of the twelve teams associated with the league.

The evening, which was the last meeting of the league for this year, was filled with high running tension to see who would be included in the roll-off tournament. The roll-offs, held May 15 and 16, determined the winners of the league for this year, and which teams will receive trophies at the annual banquet to be held May 23 at 1270.

Anyone interested in joining the league for next season should watch this paper for announcements about the first meeting of the league in September. The league is interested in expanding and we are interested in having you join us for another year of bowling.

BOARD OF GCN

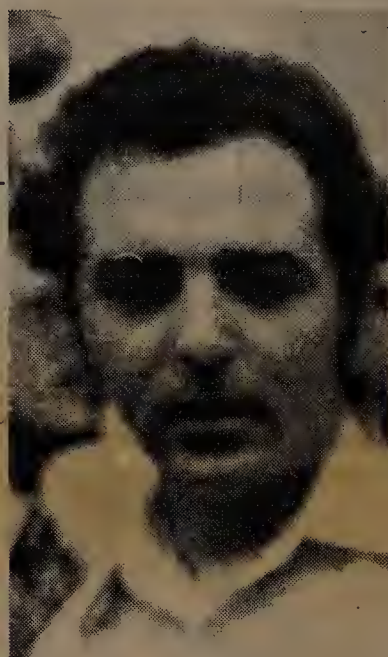
BOSTON — GCN, Inc., parent company of Gay Community News, has named its Board of Directors for the next six months. Election to the Board is done by balloting of members of the corporation, all of whom contribute to the newspaper or A Gay Person's Guide to New England.

Chosen to serve on the Board of Directors are Doug Barry, volunteer; George Dimsey, the newspaper's circulation manager; Anne Johnston, layout volunteer; David Peterson, former Managing Editor of A Gay Person's Guide to New England; Harry Seng, GCN Business Manager; Nancy Walker, classified advertising manager and writer; Mark DeWolfe, layout volunteer and writer; Mel Horne, GPG volunteer; Ken Russell, GCN volunteer; and Lester Stockman, GCN office manager and layout director.

BUSINESS COURSE

BOSTON — Boston Center for Adult Education, 5 Commonwealth Ave., Boston, will be offering a course in "Promotions for a Small Business or Organization." It will show you how to get a maximum response from the public at a minimum cost.

The course begins June 5 and is taught by Diane Bellavance, former GCN staffer. Bellavance is the owner of D. Bellavance Agency, and is a board member of the Gay Business Association.



Peter Maroon

BAHR STAR ON TOUR

BOSTON — Peter Maroon, fundraiser for the Boston Advocates for Human Rights, will make an East Coast tour in an effort to drum up money and support for the organization. Maroon leaves May 20 on a speaking tour which will take him to Hartford, New York City, Philadelphia, Baltimore, Greenville, N.C., Jacksonville, Orlando, and Miami, Fla., for the Miami gay rights effort. Maroon will speak before gay organizations in each city as well as two universities. He will return home on June 7.

"My goal is to force the media into better coverage of the gay rights situation in Dade County. A lot of newspapers are just printing Anita's press releases. We want to counter this. I'm also going to try to raise money and generally rally support."

GAY MEN'S CENTRE NEWS

BOSTON — Recently the Centre was the meeting place for the National Gay Health Coalition's weekend Spring Meeting. Details of the programs are to be found elsewhere in this issue of GCN. The Centre — now located at 718 Beacon Street, Boston — will be the scene of other, similar events of community interest.

Plans are underway for a program on a local radio station dealing with the history of the Centre and its plans for the future.

Among other plans at the Centre are the enlargement of its library which already includes an assortment of gay history and fiction, as well as subscriptions to the magazines Christopher Street, Mainly Gay, and GCN. The Centre's space now provides for smaller rooms for readers and rap groups and larger spaces for pool players and dancers, without one group disturbing another.

As always, the Centre encourages volunteers to help staff the Centre and run the programs. No special skills are needed and new-comers can work with old hands at first.

Charge Is "Pimping Off All Women"

A Public Trial for Government and Business

By Neil Glickman

BOSTON — On Monday, May 16, Business and Government were publicly charged with "pimping off the work all women do." The Boston Common was the scene of a trial staged by Boston Wages For Housework and Black Women For Wages For Housework—New York. Among the witnesses who testified were a prostitute, a welfare mother, a lesbian, a school teacher, a secretary, a waitress, a student, and a health care worker. They all spoke of the unpaid work which they do, of how the State benefits from this labor, and of how the State is trying to take back what little money and power they have.

The first witness was a prostitute who pointed out that the "crime" in prostitution is not the sex involved but the payment for it. Prostitutes, she said, expose women's sexuality as work. She noted that business profits from prostitution because it is one of the services women provide men that rebuild men for their next day's labor. As the English Collective of Prostitutes stated recently: "Sex is supposed to be personal, always a free choice, different from work. But it's not a free choice when we are depending on men for money. We women are expected to be sexual service stations and because of that, sex becomes a bargaining point between ourselves and men. When any of us sleep with a man, at least to some degree we are forced to consider what we are going to get in return for 'giving' — money, the rent, or better treatment in other ways. Whether we enjoy it or not, we are making a calculation. Those of us who are prostitutes not only calculate, but put a price on our services and make men meet it. The line between unpaid sex and paid sex is a question of what we get in return."



ON PUBLIC TRIAL IN THE BOSTON COMMON: Wages For Housework activists set up shop for their trial of the government and business which took place last Monday.

Photo by Jeannette Muzima

The welfare mother talked of the work she does for the State. By caring for her children she produces part of the next generation of laborers, she said, and added that welfare, meagre as it is, constitutes only partial payment for this work. She said that whenever the State reduces welfare or, as in programs like Governor Dukakis' "Workfare," threatens women with additional housework and increased dependence on men, this constitutes an attack on all women. She affirmed that she, like all women, is working and demanded that they all be paid for this work.

A representative of "Wages Due Lesbians" discussed how her need for money forced her to stay in the closet for fear of losing her paid job, and of how lesbianism could only be a choice for her when she wasn't eco-

nomically dependent on a man. "The cutbacks in welfare, food stamps, unemployment compensation, etc., hit women the hardest and especially lesbian women because we have less access to money, many of us having no man's wage to fall back on. It means for some of us being forced into dependent relationships with men or parents with whom we've fought to be independent. It means for many lesbians, like those who are trapped in marriages, even less possibility of being openly lesbian." When asked how "Business and Government pimp off lesbian women to keep other women in line," she replied that the State holds the threat of lesbianism over all women. Both because lesbians are labeled "freaks" and because being lesbian means less access to money, straight women are afraid of being seen

as lesbians and this undermines the common struggle of all women.

A supporting statement issued by Wages Due Lesbians, London, stated, "The attack which governments are organizing against prostitute women everywhere in the world is an attack on every woman's right to determine whether and on what terms she will have sexual relations with men. As lesbian women we, like prostitute women, refuse to accept that it is women's nature to sleep with men and to sleep with them for love — i.e., for free. And like prostitute women we face continual harassment by police, employers, schools, individual men, and all those in authority for the crime of shaping our sexual life according to our own needs, of taking something for ourselves."

At the end of the trial, the women present found Business and Government guilty of pimping off all of their work. As remedies, the women demanded an end to the harassment of prostitutes, amnesty for all prostitutes, the removal of all criminal records relating to prostitution, the abolition of all laws against prostitution, and wages for housework for all women from the government. The defendants Business and Government were denied both appeal and parole and were sentenced to an eternity of unpaid housework.

The addresses below were given for any women desiring further information:

Boston Wages For Housework, 70 Leicester St., Brighton, MA 02135, (617) 782-7685.

Black Women For Wages For Housework, 100 Boerum Place, Brooklyn, NY 11201.

Wages Due Lesbians, Box 38, Stn. E, Toronto, Ont., Canada.

Gay Health Coalition Defines Its Purposes

By Tom Hurley

BOSTON — Exhausted but exhilarated, 25 members of the National Gay Health Coalition concluded a two-day conference last Sunday at Boston's new Gay Men's Center with a clearer idea of what they want their organization to be.

The coalition of eight national gay health professional organizations approved the following as its purposes: "1) to provide the national gay health groups with a means for sharing data, experiences and views with each other; 2) to consult with gay-sponsored health services, political organizations and publications on national gay health issues; 3) to help the national gay health groups to work together on common interests and to avoid duplication of activities."

Sarajane Garten, who chaired most of the weekend's sessions, told GCN that this decision concluded a long-standing debate on whether the group should develop its own activities in addition to those of its member organizations or simply act as a "clearinghouse" for information among the members. "We will not function as an independent action organization," Garten said, "but rather will function to facilitate actions that can be taken by individual member organizations."

The NGHC also took steps to put its purposes into action. Each member organization appointed a delegate, in the words of the motion, to facilitate and coordinate intercommunication between the member caucuses and or-

ganizations." Liaison delegates include Jack Doren of the Association of Gay Psychologists, Hal Kooden of the American Psychological Association's Task Force on the Status of Lesbian and Gay Male Psychologists, Bill Sirotty of Gay People in Medicine, and John Lawrence of the Gay Nurses' Alliance. Also appointed were Sandy Reder of the Gay Caucus of the American Association of Sex Educators, Counselors and Therapists, Ron Ginsberg of the Association of Gay Social Workers, and Walter Lear of Gay Public Health Workers.

The Caucus of Gay Counselors of the American Personnel and Guidance Association is also a member of the NGHC but was unable to send a delegate to this conference.

Although discussion of the NGHC's function dominated both days' sessions, many delegates seemed to have agreed on the "clearinghouse" model from the start. Several delegates pointed out that people with past experience in their organizations and in the NGHC were interested simply in exchanging information and did not want to create yet another "activist" group. But at the previous semi-annual meetings in Philadelphia and New York as well as at this meeting, the term "gay health professionals" attracted many local participants who were not already affiliated with a national group. Pressure for action was coming from them, not from seasoned delegates. "In the language of group dynamics, there was no 'con-

tract' between people who came Saturday and the agenda," Walter Lear told the delegates late Sunday afternoon. "People didn't know what they were coming to except that it was about gay health workers. The next time we'll have a real 'contract'."

Also noteworthy was the NGHC's decision to have three delegates join the National Gay Task Force in planning a meeting with Department of Health, Education, and Welfare officials. NGHC members, noting that

there had been no health professionals among the gay persons who met last February with Presidential assistant Midge Costanza, were very concerned that they have a voice in any further discussions between the gay community and the government.

A total of 60 people, mostly men, attended part or all of the conference hosted by Boston's Gay Health Collective.

The NGHC will hold its next meeting in Atlanta on Nov. 18-20.

Men Form Childcare Collective

CAMBRIDGE, MA — A group of predominately gay men has formed a Men's Childcare Collective in an effort to "support women who are breaking away from the limiting and male dominated relationships of the family and the larger society." Focusing on women who are "in transition from a nuclear family or those already in an alternative lifestyle, such as lesbian mothers, battered women, and welfare mothers," the group hopes to do childcare for groups of women and for women's events.

The men involved in the group hope to make a commitment to particular groups of mothers to spend time with their children. They envision doing childcare at "one-shot deals" (women's events), once a week (childcare at Transition House, a home for battered women), or in an ongoing

relationship as in a "big brother" situation (Dykes and Tykes).

In their statement, the men noted that "we are also struggling to build support systems for our own survival. Many of us lead lives that do not conform to the traditional, heterosexual family models presented by the dominant culture. We are gay and straight, we live alone, with friends or with lovers, and often have little access to relationships with children. For men against sexism, doing childcare is a way we can come together and do something that has an immediate, positive effect."

Men interested in working with the group or women's groups planning future events can contact Gene (547-0050 between 5:30 and 7 p.m.) or Kenny (492-5144).

community voice

cheers for ann

Dear GCN:

I would like to take this opportunity to commend Elise Webster and GCN on the excellent article regarding Ann Maguire. Ann is a very special person in the gay community; she is responsible for the changing attitude toward gays in this city.

Through her work on "Gay Way" and a variety of other endeavors she is very much respected among the community.

Once again my sincere thanks for an excellent article.

Sincerely,
Elaine Noble
State Representative

the real miracle

Dear GCN:

With all my heart I wish to thank Brian McNaught for his "Speaking Out" in GCN's May 14th issue.

All my life I've had to accept as fact that one oppressed group can turn on other oppressed groups, but I've never accepted it and never will.

When I was very young I learned that being born a woman meant I was worth absolutely nothing. I started very young fighting even for the right to VOTE. From then on I found it completely natural to identify with every oppressed group. So it's no accident that having a gay son, I'm spending my last years fighting for gay liberation.

So thank you Brian McNaught for saying all I've wanted to say and saying it much more powerfully than I could.

However we must never, never be discouraged. Speak out, yes! Discouraged NO! I have lived to see women voting, "Black is beautiful," and now "Gay is Good."

The real miracle of life is that so many good and fighting people do exist in spite of all the efforts to alienate or divide us.

Thank you GCN for a wonderful paper.

Yours in love always,
Sarah Montgomery

sacramentally speaking

Dear GCN:

One has to wonder, after reading your article, "Bryant Links Gays to California Drought," where in America's most misinformed bigot states, "Because the male homosexual eats another man's sperm . . . the homosexual is eating life."

Didn't Christ say at the Last Supper, "Eat — for this is My Body; drink for this is My Blood"? As a matter of fact, isn't the entire Christian concept based on cannibalistic rites? Doesn't every communicant consume (theoretically) flesh and blood at every partaking of that Sacrament?

Why then, dear ignorant Anita, is homosexuality such an abomination in your mind? My view on the subject, sweetie, is that we are all holier than thou — much! And besides, honey, I eat with a knife and a fork, I drink sperm just like you drink your orange juice. Now that's really an eye opener!

Love,
Ahmose

thank you, gcn

Dear Sisters and Brothers:

My sincere thanks to Eric Rogers for his excellent article "Save Our Children: Gay Youth in Boston" (GCN, #46). Being eighteen, it doesn't seem like too long ago that I felt some of the same confusion that the kids in the article are

going through. I must say, however, that I really found a Friend (or should I say many Friends) in GCN. I am not only referring to the newspaper itself, but particularly to the GCN office.

It all started one afternoon 1½ years ago. My curiosity was aroused and I decided to pay GCN a visit to see if I could be of any help around the office. What I found was a very healthy, Friendly, non-sexist, and non-sexual atmosphere. I felt very comfortable there and it was very easy to talk openly as a gay teenager. Though the staff has changed over the months and the sexual ratio of the staff keeps fluctuating (80% women, 20% men, 60/40, 50/50, 30/70, etc.), that same positive feeling is in the air at the GCN office.

I know GCN wasn't established as a "counseling service," but it is a comfort to know that if you come in to help, it will be easy to cultivate the Friendship of various staffpeople, and that you never have to be afraid to be yourself — no matter what your age. Thank you, GCN people.

With Gay Love,
Michael Jay-Grant

left out

Dear GCN:

Your story in the May 14 issue on the Ensign Berg case was interesting, but we feel left out. Though the ACLU has generously picked up the out-of-pocket expenses in this case, the lawyering has been done by us, and a bit of credit where credit is due would be welcome.

Very truly yours,
William J. Thom
President
Lambda Legal Defense
& Education Fund, Inc.

pickets, pickets everywhere

Dear GCN:

I read with interest your letter by Morty Manford of New York in which he derided *Advocate* publisher Goodstein by writing, "More serious than the out-of-touch problem of Goodstein and his paper is that they are wickedly divisive forces in the gay movement."

And then reading of the picketing of New York City Hall during the swearing in by Mayor Beame of New York's newly appointed gay Human Rights Commissioner, Robert L. Livingston.

It is sad that the pickets represented an organization Mr. Manford has supported over the years and that they also recently picketed their gay brothers and sisters of the New York West Side Discussion Group over disagreements surrounding a gay dance at the WSDG Center.

I am suggesting that Mr. Manford would do well to choose his friends and those he supports more carefully before casting more stones at those he personally dislikes.

Sincerely,
Nat Foote
New York, NY

who should step down?

Dear GCN:

I can't help but wonder:

Suppose that Bernice Frank were running against Eliot Noble, who would be supporting whom, and who would be being asked to please step down?

And do you know which of these two persons by their proper names was a chairperson of the Special Commission on the Massachusetts Equal Rights Amendment?

Think about it kiddies.

Elizabeth Brown



WHO WAS THAT LADY? The first person who can identify these two people wins a free one-year subscription to GCN for either themselves or someone of their choice. This is your chance to show off your knowledge and strike it rich at the same time! Rush your answer to Name Contest, GCN, 22 Bromfield Street, Boston, MA 02108.

diversity as strength?

Dear GCN:

Whoever thought of the slogan for Gay Pride '77, "Our Diversity Is Our Strength," has hit at the very heart of gay identity. This is a brief quote from a series of notes I wrote some while ago on coming out:

"Some people pride themselves on saying they could care less what other people think of them. Yet in their everyday lives, dealing with all manner of people, they are careful what they say, how they groom themselves, what clothes they wear. They care very much what impression they make on other people. And gay people most of

all must be careful. We do what we can in our own time and in our own ways, and we deserve the respect of other gay people in doing this. As a minority, we have no collective identity to call our own; only each person's individuality — no collective beauty — but thousands, millions of individually beautiful people . . . the most brilliant diamond with so many facets, we dazzle and boggle the mediocre minds of the norm."

Don Perry


(Ed's Note: For the record, Gay Pride '77 decided to use "Gay Pride" as its only official slogan.)

no women's news

Editor, GCN:

As a faithful subscriber — and usual backer, I am wondering why you give space to a "news event" which has absolutely nothing to do with gays or our attempt to gain recognition. I refer to a "news note" on page 2 of your April 16, 1977, issue: "Carter's Choice: O'Leary." Of course I know that Jean is seeking every possible bit of publicity (pretty soon I shall vomit!), but what has "The National Commission on the Observance of International Women's Year" got to do with me (and I hope you!). I subscribe to your paper, not to be glutted with news about Women's Lib, but hopefully to know more about what is going on in OUR world — the Gay world. Believe me, I am a backer of the women in their movement to gain a better place in our society, but I'd rather subscribe (if I have the cash) to one of their papers if I just must know what's going on with the women. That is NOT the reason for my subscribing to GCN — and if that is to be your emphasis, I must ask to withdraw my subscription. I know Jean O'Leary personally, and have the greatest respect for her and her political ambitions, but I cannot honestly give you money to support her.

Sincerely yours,
Robert Burdick



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COSMEP

Anita Bryant's Letter to Her Supporters

(Editor's Note: The following is a copy of a form letter which Anita Bryant and Save Our Children sends to people who write letters of support to that organization. It is reprinted here to give GCN readers some idea of the kind of campaign which Save Our Children is waging against gay people in South Florida.)

Anita Bryant Green

Thanks for
your support!

Dear Friend:

I was so pleased to hear from you — and learn that you support my fight against special privileges for openly practicing homosexuals.

Believe me, this is going to be a long, heartbreaking struggle!

When I got into the battle here in Miami Beach, I never dreamed of the price I would pay . . .

...the frightening persecution at the hands of homosexual groups.
...the attempted blacklisting of my career.
...the cancellation of my projected TV show.

All this, because I dared speak out for my children — as a mother — as an American — as a Christian.

And I've gone too far to turn back now.

I can no longer remain silent while homosexuals are recruiting school children under the protection of the laws of our land!

And liberal churches are actually ordaining ministers who are practicing homosexuals!

Therefore, because you share my deep feelings, I want you to be among the first to hear about the results of my prayers and the prayers of many others.

I am thrilled to announce to you the founding of a national non-profit organization to carry on this fight — SAVE OUR CHILDREN.

Think about it! If the homosexuals have their way, my four children and your children and grandchildren will be subjected to godless deviate homosexual pressure right in the schoolroom.

By their teacher! Protected by law! Can you imagine?

Please remember, **homosexuals do not reproduce. They recruit.** Just last month, the Orange County High School band director was charged with ten (10) counts of disgusting sexual relations with boys under 18 years of age.

And if these bills, HR-2998 and HR-5239, presently before Congress are allowed to stand, homosexuals will have special privileges in **your** town, in **your** schools, **your** businesses, housing and apartment rentals, and **your** local government.

But what about our rights to protect our children? What about the rights of our children to have wholesome teachers and coaches and gym instructors?

I urgently need you to join with me and my family in a national crusade against this attack on GOD and His Laws.

It's really God's Battle, not mine! We will fight here in Dade County; we will fight in Washington; and we will help you fight in your home town. (*Ephesians 6:12*)

Please understand, I don't hate the homosexuals, I love them; but I love them enough to tell them the Truth about God's Word. I want to help them find the love of Jesus and return to God's Moral Laws. (*I Corinthians, 6:9, 10, 11*)

Yet I must fight for the rights of my children. These people have forced me to set aside for now, my personal dreams and with God's help, I will devote my total energy to this Crusade.

My husband, Bob, is right with me, managing the affairs of the SAVE OUR CHILDREN Campaign here in Dade County. In a few weeks he will be launching our newsletter — **ALERT** — giving you the latest reports from local and national efforts.

Meanwhile, I want you to know, quite frankly, that the costs are starting to get us down.

I have a drawer full of requests from citizens asking how they can help in our Campaign because the fight will move next to your community if we don't win here!

I wonder if you could send \$10, right now, and take your stand along with Bob and me to win the fight against homosexuality. Maybe you could send \$25 or even \$100.

And **most important**, you can **pray** . . . even better, start a weekly Prayer Group for SAVE OUR CHILDREN.

For now, let me repeat my deep appreciation for your support — and please understand that my letter to you has been delayed by the avalanche of mail I have received!

Americans are ready to fight the evil forces in our society that threaten my children and your children!

I am so thankful you are on my side.

Warmest Regards,

Anita Bryant Green
SAVE OUR CHILDREN

P.S. — I have just received frightening news — The Gay Liberation group is raising money to unleash a major publicity campaign — pushing for special privileges for openly practicing homosexuals — We must stop them! — and protect our children. Please help — I'm enclosing a reply envelope. God Bless You,

Anita Phil. 4:13
Hosea 4:6

speaking out

By Dai Thompson

A boycott of Florida orange juice has been rejected by most gay organizations who are focusing on the Miami gay rights struggle. We certainly don't want to infringe on anyone's rights; we need to avoid a backlash that has included accusations of "Gays Blacklist Bryant"; we need to put as much energy as possible into fighting Save Our Children on a political level. Still, a couple of points seem to be consistently ignored by the "no boycott" advocates. Anita Bryant does commercial advertisements for commercial TV (her own show sounds like it will be one long commercial for Singer). Commercials are shown in order to persuade people to buy a certain product; celebrities are used to endorse products to give added credence to the idea that the given product is the "in" thing to use. Do you want to have the charisma and athletic prowess of a Joe Namath — but whatever it is he's plugging? Do you want to look and sing like Anita Bryant (and maybe become

or date a Miss America) — drink Florida orange juice, use a Singer Sewing Machine.

Any given commercial is used as long as it seems to be effective in getting viewers to buy a product. It goes off the air when viewers stop buying. The cancellation of any commercial, or any commercially sponsored TV show, is not a result of the infringement of anyone's rights: it is simply caused by a sponsor's not getting enough consumer results to justify such sponsorship. TV shows are cancelled left and right because of low ratings, hence few viewers, hence few potential buyers. It's not a question of freedom of speech, but simply of free enterprise.

As members of this society, gay people have given far too little thought to our potential power as consumers. We try to get the FCC to stop allowing offensive programs or try to persuade the networks that it's not nice to portray gays as all bad. How about trying to show that it is not economically feasible to preach against gays, any more than it is commercially successful to be blatantly racist or anti-Semitic. Most of us realize that money is the real source of power in this country. Why, then, are we afraid to employ this knowledge in our politics? Let's stop slapping the hands of those who hurt us and start hitting them where they will really feel it: in their wallets. The gay movement has gone begging for our rights long enough. Let's stop being idealistic adolescents hoping rationality and humanitarianism will win our enemies over. Instead let's grow up and realize that we live in a capitalistic country where the only way to win equality is to learn to effectively use economic power, including, when necessary, economic sanctions against our enemies.

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contact

By Dai Thompson

NEW HAVEN, CT — At the Connecticut Gay Task Force meeting on May 15 quite a few suggestions were made as to possible future activities, but unfortunately, far too little energy seemed available to implement most of them. It was decided, however, that the following ideas would be followed up: (1) seeking passage of city gay rights legislation in Hartford and New Haven; (2) working for the election of

supportive candidates and against the election of homophobic candidates — especially crucial in the upcoming New Haven mayoral contest; (3) trying to get funding for a well-established outside firm to conduct a Public Opinion Poll as to precisely how Connecticut citizens feel about gay rights; (4) getting a law student to do a study on the legal effects of passage of Connecticut's Sexual Orientation bill, particularly in the area of employment; (5) organizing and then publicizing a Gay Speakers Bureau; (6) persuading local libraries and bookstores to set up displays in recognition of Gay Pride Week; (7) asking Connecticut gays and friends to write their US Congress-people seeking their support of National Gay Rights legislation. Anyone interested in working on any of these projects is asked to contact the C.G.T.F. at P.O. Box 514, Hartford,

CT 06101. An organizational potluck-meeting for the Speakers Bureau will be held on Tuesday evening, May 31, at 7:00 p.m. at the G.A.Y./Yalesbian office, Room B018, Bingham Hall on Yale's Old Campus (corner of Chapel and College). All those interested are urged to come, share their ideas and bring their favorite food.

Yalesbians will begin the summer term with a wine and cheese Welcome Meeting on June 1 at 8:00 p.m. in the G.A.Y./Yalesbian office. The rap topic that night will be The Lesbian Community. The topic on May 25 will be How Lesbians Relate — monogamy, non-monogamy, celibacy. G.A.Y./Yalesbians will celebrate the beginning of Gay Pride Week on Saturday, June 18 with a potluck picnic at noon at Sleeping Giant and a dance that night at 9 p.m. at the Gypsy, Yale's Grad/Prof. center behind the Yale Daily on

York St. The dance will include a Name the Baby Dyke contest. All interested lesbians should submit their names and baby pictures to Tara Ayres, c/o G.A.Y./Yalesbians, Box 2031, Yale Station, New Haven, CT 06520.

Connecticut's IWY conference, to be held June 11-12 at the University of Bridgeport, has extended its registration deadline to May 25 so PLEASE sign up. Registration is only \$2 and includes transportation from New Haven or Hartford, childcare, room and board. Forms can be obtained from Marion Connell, IWY Coordinator, c/o Greater Hartford Community College, Third Floor, 61 Woodland St., Hartford, CT, or call 517-8916. And don't forget about the New Haven Women's Weekend June 3-5. For information call the Women's Center at 436-0272.

Gays Picket Nova Scotia Bar

By John Kyper

HALIFAX, Nova Scotia — The Jury Room, a local bar, was picketed on the evening of Saturday, April 30, by 34 people. The picket, organized by

the Halifax Gay Alliance for Equality (GAE), was a protest against the bar's decision to ban gays. The Jury Room had been a mixed bar popular with gays in a city with no exclusively gay

bars.

A week before the demonstration, five people were refused service by a waitress at the bar. She refused to give a reason. When pressed, the manager reportedly said, "Just take your queens and get the fuck out of here," and became generally abusive towards them. Two people refused to leave and were arrested for disorderly conduct.

The Jury Room had been bought last fall by Al Keith, an ex-football coach at St. Mary's University in Halifax, who renovated the bar, attracting a mixed clientele of gays, jocks, business-people, actors, politicians, and others.

The incident was reported to the

Nova Scotia Human Rights Commission, which investigates complaints of discrimination in the province. Although the Human Rights Act does not yet cover sexual orientation, Philippe Comeau, a sympathetic officer of the Commission, reportedly told GAE representatives that "we totally agree that this sort of thing shouldn't happen. It should be covered in the act." The director of the commission subsequently denied that this statement had been made.

The picket was effective, turning away many supporters of the gay people.

Candidates Surveyed

BOSTON — GCN has surveyed the candidates running for the two Senate seats vacated by Sens. Joseph DiCarlo of Revere and Sen. Ronald MacKenzie of Burlington. Of all the candidates surveyed, only two — one in each district — responded favorably.

LARRY INGLESE is a candidate for the Democratic nomination for Senator in DiCarlo's Suffolk, Essex, and Middlesex District, which includes

Chelsea, Revere, Everett, and Saugus. He has stated that he would vote in favor of legislation to end discrimination against gay persons at all levels, as well as legislation to decriminalize private sexual acts between consenting adults. Inglese added that he would be willing to co-sponsor such legislation, and that he devoted considerable time last year to working on the passage of

(Continued on page 9)

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A Gay "Clam" at the Seabrook Nuclear Plant Occupation

By Dave Drolet

EDITOR'S NOTE: On April 30 about 2,000 members of the Clamshell Alliance, a New Hampshire-based anti-nuclear power group, occupied the site of the Seabrook Nuclear Power Plant now under construction there. The occupation was an unusually well-planned and executed non-violent action. When it was announced on Sunday that anyone not leaving immediately would be arrested, over 1600 people stayed and walked or were carried to waiting busses to be taken for arraignment. Of these, 1,414 were not authorized release on personal recognizance, but held instead on bail set anywhere from \$100 to \$500. 200 N.H. residents were released on their own recognizance against their will. Everyone had agreed, before the action, to maintain "bail solidarity" — no one would initially accept release unless all were released on equal terms. By the first week's end, there were still 1000 being held in five National Guard armories, at a cost to N.H. of about \$50,000 per day. By the second week's end, with 550 still detained, state officials were well into a shouting match over who was to blame. The Rockingham County attorney negotiated with the detainees throughout the last night of confinement and all were then released on personal recognizance in a series of mass trials and in what is regarded as a stunning victory for the Clamshell Alliance, and the birth of an entire new movement for ecology-minded citizens. The ACLU has filed, in Federal District Court, a \$40 million suit against the state for violations against the civil rights of the detainees.

IN JAIL

Mattie was crying. It was the second night since the arrest, and fourth since the occupation began. Most "clams" had gone to bed exhausted, emotionally and physically drained, leaving scattered groups of only the most enthused and political still talking quietly in the dim light. No one had slept much the first night, if at all. A few insomniacs were reading by the "latrine" door, and some night people, smoking furtively along the front wall where cigarettes were permitted, were deep in thought.

Mattie had just finished talking to a few National Guardsmen and some detainees on their way back from having washed for bed. But as I came up, she was again alone standing in a space by the front entrance hall, and the guard had returned to milling about.

"They don't understand," she said, "if it's difficult for any of us here to be in jail like this, it's more horrible that there are no women guards to relate to, woman to woman. Just all these men. Those others," she said, referring to her fellow clams on their way back to bed, "They think that I shouldn't make an issue of it right now. But look at them. I can't sleep with them walking around in their boots like that."

I was holding her now, as we clams would hold each other a thousand times before it was all over. I didn't know what to say. I usually give of myself supporting other men. It was a rare and beautiful pleasure to walk Mattie back to her new affinity group's area. She had been separated from her own group, her friends, at arrest.

Once I had washed I returned to Mattie, now standing over her bedroll confused about what to do next, alone among sleeping strangers.

"You know," I said sheepishly, "I think I know how you feel. There aren't any openly gay Guardsmen here either."

Often I would wonder during the confinement what possible special regulations might exist or be drawn up to separate and handle gay prisoners in such a mass arrest situation, and I became a bit frightened myself of those boots under Governor Mel Thomson's command.

ON BEING GAY

How much of an issue to make of being gay? Always an interesting question for an openly gay person. I had just decided a few weeks before to move out of my communal farm home because my four liberal straight roommates, while perfectly willing to use affirmative action in roommate-hunting to balance the male to female ratio, were unwilling to do so to attract

another gay person who would give me the support I needed at home. Tokenism is so much easier than real integration. So I had turned to political work for Gay Legislation '77 in the weeks prior to the Seabrook occupation and I went to Seabrook because of a long-standing commitment of opposition to the dangerous stupidity of nuclear power, rather than to any overwhelming desire to be with tons of straight people.

Everybody at Seabrook, except for the media and a few brave liberal politicians like Dudley Dudley on the Governor's Executive Council, was a "clam," a member of the Clamshell by virtue of being part of an affinity group of 10 to 20 people who trained together in non-violence prior to the occupation, and who stuck together for the duration. My group was called the "Saltmarchers." There were several straight friends I knew from my organizing work with MassPIRG at UMass/Boston. And there was Tom, another gay and anti-nuke activist. In packing my backpack for the occupation, I had covered it with seven years worth of political buttons, including some quietly gay buttons and the big red GAY button courtesy of the Fort Hill Faggots for Freedom. I was not so much angry as I was simply determined to be a gay anti-nuke person and not just an anti-nuker who is gay.

But how much of an issue to make of it? After we had all been released, Connie Paige of the *Real Paper* told me a story about a lesbian feminist affinity group which had dressed in lavender, a group I'd not run into at the site, but which had apparently raised a few eyebrows. Connie herself had accompanied a local New Hampshire affinity group which was privileged in having a route of access to the site that took them through the coastal marshes, and she witnessed one local woman's opposition to the gays. "This isn't a multi-issue thing," said the woman. She thought that bringing in the gay issue would take away from the impact of the anti-nuclear message in the eyes of the New Hampshire people.

"No, I have nothing against homosexuals," she said.

Connie explained to her that the lavender group's energy to fight nuclear power was heightened by the input of energy devoted to fighting oppression against women and gay people; that the spirit was one and the same, inseparable. And she was of course right.

I can still remember those who, while attending the New England Gay Conference in Providence recently, had objected to the many side issues

that were brought in — including the Gays Against Nuclear Power workshop that was held. Where to draw the line remains a difficult question.

As I sat on my sleeping bag in Dover Armory on the first day of incarceration, I felt lost. I missed the presence of art as much as that of the gay culture, and so, organized an art show for the second evening. Everybody contributed and it became quite a success, with even the guard looking in and offering to buy a few drawings that had been made of them. There is something about being locked up with 265 people, expecting any moment to be released, that leaves you wanting to make the most of the situation. The culture was ours to develop as we wished — loving, private, territorial, open, recreational, educational — and we wanted to do it right and quickly.

The power of the women's movement was everywhere evident. The formation of the women's support group was announced on the very first day, and Mattie invited me to be introduced to the lesbian support group of three women. They provided the push I needed to begin a gay men's group, and, as soon as the Art Show was over, it was announced. Only Tom and I showed up at the appointed time under the art show poster, but that was enough. For the first time we considered what it meant to us to be gay under such circumstances. We were learning a lot about the "clam" style of loving confrontation. We had



The author at Seabrook.

Photo by Eric Roth

been dealing with the use of the word "faggot" by one young member of our group, and with the belittling and negative use of the word "sucks" in general. The rap helped us to successfully deal with these situations in the coming days.

ON BEING "GRAY" (sic)

Our affinity group was one of several transferred to another armory on the third day to relieve crowded conditions. At Portsmouth Armory there would be only 125 of us, but now we were segregated by sex and separated by a roped-off "demilitarized zone." The state's official rationale was to prevent venereal disease and assaults, but it was more clearly to harass us and to comfort those puritanical minds who might object to detainees having any fun. Many occupiers thought it humorous that the separation of the sexes would only ineffectively serve its

purpose since "half (?) the people here are gay anyways." Connie related to me with laughing eyes the story of the one guardsman, probably from a small New Hampshire town, who approached another with whom she was talking at Dover Armory to ask him what was meant by all these people being "gray." They had a good giggle over it and raised the man's consciousness a tiny bit.

Over the next ten days, people paid bail and trickled out in order to not lose jobs or grades — still many lost both. As the numbers reduced to sixty, living and eating together permitted very effective growth on a one-to-one basis. We learned to respect each other more and, to those of us who could stick it out (I've a few co-workers at Steve's Ice Cream to thank), it had become a beautiful love-in. One popular fellow in our group named John re-wrote a country rock song entitled "Dear Abby" in which he sang humorously of the unconsidered plight of the governor, and of poor Bill Loeb, the infamous reactionary New Hampshire news publisher, and, more seriously, of the Guardsmen who had reason to complain in being separated from their wives and livelihoods. When I suggested quite innocently that "mates" might be a more appropriate and universal word, applying without discrimination to the women Guardspeople (who later came on the scene) and to quietly-gay members of the Guard, John argued that the gay issue couldn't enter into everything and that his wording best fit the style of the music. He liked the word "wife" — it has a warm, supportive quality that he balks at giving up. He'll probably let go of it someday, if he's asked, and if he gets enough support for doing so.

Where to draw the line?

CONSENSUS

A friend of mine once said of a discriminatory action, promulgated by some otherwise liberal people, that "they had to draw the line somewhere, and they drew it right through me." My fellow clams, I'm happy to say, were generally unwilling to draw lines through real people.

The reason is simply that there was a general effort to rule by consensus. It's much simpler than it sounds really. After a motion surfaces on which there is general agreement in parliamentary procedure, the work is usually over and the item passes on a majority vote. Under consensus rule, this point becomes simply a mid-stage. Objections are asked for until they are all heard, and a process of compromise begins, continuing until everyone feels comfortable with the new decision, or willing to live with it, without bitterness, for the general good. Its effect is that the majority and minority bodies on any particular issue are reminded of their responsibility to the other's needs and desires. The will to be together as one loving people, when expressed, has the power to allow the majority to give up happily some of what might have seemed it's right, and to permit the minority to accept without bitterness a ruling favorable to it out of proportion to its numbers. Positions were regularly applauded and supported by those opposed to them but who sought ways to accommodate them. This has great implications for gay people, members of a distinct and possibly permanent minority. Often I found myself not having to introduce the gay

(Continued on page 14)

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Gay Prison Activist Charges More Beatings

By Jim Marko

FORT WORTH, TX — John Gibbs, who founded the National Gay Prisoners' Coalition at Leavenworth Prison in Kansas in 1972, is once again charging a series of beatings by prison officials. Gibbs is currently being held at the Federal Correctional Institute in Fort Worth, Texas, after a stint at the FCI in Lexington, Kentucky. It was at the Institute at Lexington where Gibbs asserts that the latest series of beatings took place.

For the past five years and through three different correction facilities, it has been Gibbs' contention that he is beaten and assaulted by officials for his work as a gay activist. Gibbs charges that throughout his prison life, guards have been at the least "guilty of negligence" toward his well-being. He has suits pending against the US Bureau of Prisons and claims that those actions are the reason for the alleged continuing mistreatment. Gibbs further claims that the "past five years of court actions and losses by officials have stirred up a conspiracy" to end his life. Gibbs says he was being kept in solitary confinement at the federal lock-up in Lexington, to prevent him from "being in court at Seattle where I expect to be heard shortly."

Although officials at the FCI in Texas will not talk about the Gibbs case, Ken Neagly, the acting warden at Lexington, told GCN that Gibbs was transferred from Kentucky because the Fort Worth jail "is a more secure facility." As to Gibbs' claims of being beaten at Lexington, Neagly characterized them as "false." Lexington is not a penitentiary but, according to Neagly, "a minimum security facility that does not even have a fence around it." To John Gibbs' charge that he had

been held in solitary at Lexington, Neagly says he has no knowledge of that having happened.

Ever since his open involvement in gay rights for inmates in 1972, Gibbs has called for support in his fight against prison officials. His battle is being handled by a national prisoners' legal defense group. It is managed by Sister Evelyn Ancilla, Convent of

Leather Scraps

By Ken Sjonnessen

New in town? Need a place to stay? Why not join a motorcycle club, it offers lots of advantages: friends, introductions, social events. Club membership opens avenues to gay social life around the country, and people become members for many reasons, but how does one go about joining an MC?

The first thing you do is meet some members of one of the local clubs. In Boston there are three clubs: the Vikings, Entre Nous and ASMC, plus an associate club, the Vulcans RC of Washington, D.C. The best way to meet some club members is to go to club night at one of the leather bars, either the Boston Eagle or Herbie's Ramrod Room, and look for someone wearing a denim overlay with a club patch. I spoke to the Vikings MC at this point and found some information.

Joining a club is a slow process. You must become well acquainted with several members of a club, attend several functions, club meetings, and perhaps go on a run sponsored by the club. Admittance to a club really depends on how much initiative and participation you demonstrate, as well as how well you get along with the club

Transfiguration, 495 Albion Ave., Cincinnati, Ohio 45246. Gibbs is calling for support in the form of letters and telegrams to the US Bureau of Prisons in Washington, D.C., and to US Attorney General Griffen Bell.

Brutality to prisoners being held in facilities in this country is prohibited by federal law as well as by the Eighth Amendment. Prison officials deny

brutality charges by inmates. The Bureau of Prisons refers to the Freedom of Information Act and to the Privacy Act of 1974 (5 USC 552A) when questioned about prisoner complaints. Because of these statutes, information concerning the issues at hand cannot be released without the written consent of the prisoner involved.

members, so at this stage an active interest is most helpful.

Next: you apply. A formal application must be filled out. The club would like to know some of the details of background, such as your personal interests, hobbies, any drug habits, etc. However, this part of the procedure is not as important as your personality and your overall attitude towards the club. At this time you should become familiar with the constitution and by-laws and traditions of the club, that is if your application is accepted. Your application will be voted on by a secret ballot at a club meeting, then if you are accepted you will become a probationary member.

As a probationary member, you may attend fully the club meetings and functions, and you may wear the club overlay, whenever you wish, but it is especially good to wear it to club night at the bars. Probationary members must remain in that status for a period of at least a month before being voted in as a full member. But, now you have most of the privileges of a full member, except you can't vote on club issues. The probationary period is really good for both the club and the prospective member, for it allows both parties a long time to make sure that it's not a mistake to join.

After you've gone through proba-

tionary membership, the only thing left is to be voted in as a full, dues-paying member. I believe the majority of people are accepted by this point, but even if you are turned down, at least you've met a lot of people and have had an unusual experience.

Club membership is not for everyone, but if you think it is for you, if you'd like to meet friends and socialize, then why not give it a try? See you next time with more info on the leather scene.

Candidate

(Continued from page 6)

the Mass. Equal Rights Amendment.

CAROL AMICK is a candidate for the Democratic nomination for Senator in the Fifth Middlesex District, which includes Burlington, Lexington, Lincoln, Bedford, and parts of Waltham, Belmont, and Carlisle. A second-term state representative, Amick has stated that she would support legislation to end discrimination at all levels against gay people, and legislation to decriminalize the private sexual acts of consenting adults. She was a major proponent of both the ERA and the bottle bill in last year's election.

The election for these contests will be held on Tuesday, May 24, 1977.

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Eighth Row Center: Where the Boys Are

By Michael Bronski

Toward the end of her Carnegie Hall concert Judy Garland gives into the crowd's demands and says, "We'll stay the whole night, we'll sing them all tonight." The crowd screams, "We love you. We love you, Judy." The uninitiated may not realize it but this screaming, wildly adulating audience is made up mostly of gay men. They are here to celebrate one of the first in a long series of comebacks by their idol. She is in rare form, perhaps the best she's ever been; but it doesn't matter. They've come to see her and even if she wasn't well, had had too many pills, too much booze, could hardly get on stage, never mind sing, they would still love her.

For many gay men, Garland transcended whoever and whatever she was and became almost goddess-like. But this worship was not confined to Garland alone. Barbra Streisand got her start in two New York gay bars, *Bon Soir* and *The Lion*; Bette Midler started in the baths. Bette Davis and Greta Garbo are also gay favorites; Davis' staccato delivery is now almost mandatory in any drag show, while Garbo's name is usually spoken reverently and knowingly.

These are women that many gay men have idolized and worshipped. They can be said to have been placed in a sort of Pantheon of gay culture and sensibility. But there are others who have also been singled out by this same group of gay men. These performers are not idolized, but are held in some form of dubious esteem that comes from the fact that they are somewhat peculiar, not talented at all, or possess bizarrely idiosyncratic gifts. This group includes performers like Eartha Kitt, Carmen Maranda, Tallulah Bankhead, and Maria Montez.

What is it about these women that has attracted gay men over the years? It is hard to say, for the complexity of the relationship between performer and audience does not lend itself easily to analysis. The following are offered as a series of notes and thoughts on the nature of this phenomenon.

Susan Sontag in her essay *Notes on "Camp"* wrote insightfully on what must be considered an overlapping issue. This essay is both an application and a continuation of what she has already mapped out. The quotes included are from her essay.

1.

The two pioneering forces of modern sensibility are Jewish moral seriousness and homosexual aestheticism and irony.

Judy Garland led a remarkably uncharmed life that began with constant touring of the vaudeville circuit and ended with an overdose of barbituates. That her theme song was *Over the Rainbow* should come as no surprise; her life was a series of tragedies which she bore then overcame, almost miraculously, the next almost always worse than the last. It has been said the gay men were drawn to this ability to spring back into action, to make so many comebacks against such great odds. This may be true but it is only part of her appeal. Her stamina was amazing, and she probably should have been dead several years before she actually was. But it was precisely the quality that was the cause of all that pain that was also appealing to her audiences. When she sang she was vulnerable. There was a hurt in her voice that most other singers don't have — Joplin did, Nina Simone does — and an immediacy that gave the impression that it was *her* hurt, not merely the hurt in the song or in the *persona* of the singer. She became her song and as a result the songs themselves became a lot more powerful and commanding.

Unlike someone like Frank Sinatra, who is an amazing stylist but not at all

emotional, Garland related to her audience on an almost personal/emotional basis. When she was hurt you hurt with her and wanted to help her. When she was happy — like in *The Trolley Song* — she could carry you with her. Most of all, when she was on stage, she was pleading with the audience to love her. She projected her vulnerability as an attempt to gain love and friendship.

The lack of any overtly gay art has always been a severe problem for gay audiences. It is not only the heterosexuality of most art that gets in the way, but also a certain amount of indirectness. Possibly the fact that gay people were already hiding within the culture made them unwilling to relate to a song that was filtered through the *persona* of a singer. Garland sang directly to her audience and, what is more, she needed them, probably as much as they needed her.

The homosexual sense of irony that Sontag talks about is present in a great deal of gay sensibility, humor and culture. It can be seen as a defense mechanism to avoid being hurt. Garland avoided all of that by almost revelling in being hurt. That was what she was up there for — she sang her hurt/their hurt, and the two became one. She made a solid identification with the audience and they loved her as much as she loved them.

If Garland's stamina was appealing to her audience, then Streisand's nerve,

chutzpa, and determination not to be hurt were much the same, only before the fact. It wasn't that Barbra couldn't be hurt; she was as vulnerable as Garland, only she wasn't going to wallow in it. It made her angry. When she sings *Cry Me a River* you know that she is out for blood, not sympathy. In some ways Streisand was a post-Stonewall Garland. She was tougher, sensitive, and capable of anger and self defense. Most times this self-defense was humorous, and self-deprecating. A great deal of Streisand's early jokes, were self-acknowledged put-downs of her features: she was determined to make it as a big star in spite of how she looked. In a sort of Horatio Alger story she did make it; she proved that you can overcome your state in life. But in this case it was not by becoming acceptable to them (the typical Alger story) but by making them accept you. Streisand was Jewish, and looked and talked Jewish. That may be all right on the Borscht Belt but such ethnicity does not go over big in Middle America. Streisand's triumph is not only that of the ugly duckling made good but that she overcame a great deal of prejudice to get where she is.

Streisand's drive to be accepted, her ready wit, and her strength of character makes her an easy role model. You can be sensitive, outcast, and alone, and still make it.

As a taste in persons, Camp responds particularly to the markedly attenuated and the strongly exaggerated.

Bette Davis' most famous bit may well be from *Beyond the Forest*, although it was popularized by Liz Taylor in *Who's Afraid of Virginia Woolf*: "What a Dump." The image of Liz with her hand and cigarette going a mile a minute e-nun-ci-a-ting that line is a vivid one, although most of its power comes from the fact that it is *such* a Bette Davis line. That of course was the secret of Davis' acting — she almost immediately claimed the part/the lines and they were hers. It is amazing that so much of her material worked for her. She is so stylized, so mannered at times that it is hard to imagine how Davis could create a character. They most all seem like extensions of her.

It was rumored years ago that there was a clique of queens who would go to all of the showings of *All About Eve* in New York and chant Davis' lines along with her. (The thought of thirty men chanting "... nice speech, Eve. But I wouldn't worry too much about your heart. You can always put that award where your heart ought to be ..." is staggering.) The existence of such a story, whether true or not, is indicative of a devotion that eclipses a mere recognition of talent; it borders on the fanatical.

Camp is the consistently aesthetic experience of the world. It incarnates a victory of "style" over "content," "aesthetics" over "morality," of irony over tragedy.

The sheer theatricality of Davis, her style as it were, raises her above the rest of the world — either in real or screen life. Her mannerisms, speech, the arched eyebrow, the gesticulating hand with a cigarette all made her larger than life, without ever losing the emotional context of the film.

She also played strong-willed, determined, uppity women. Her Jezebel broke every moral and social taboo of the old South as she insisted on wearing scarlet red to the cotillion; in





Marked Woman she screams from the witness stand: "I'll get you if I have to come back from the grave to do it!" Movies have always tended to bring out the worst in sex stereotyping. It is easy to see how gay men would be attracted to Davis — the other options are dismal: the woodenness of a George Brent, the gross vulgarity of an Errol Flynn. The actresses of the time were as vanilla as Davis was strong — Joan Fontaine, Olivia deHavilland — were Hollywood's concept of what women should be. Davis, by sheer strength of will, was who she wanted to be.

In naive, or pure Camp, the essential element is seriousness, a seriousness that fails. Of course not all seriousness that fails can be redeemed as Camp. Only that which has the proper mixture of the exaggerated, the fantastic, the passionate, and the naive.

Garland, Davis, Streisand are women who are taken seriously. In the case of Garland and Streisand it is their directness that is prized. Davis' directness comes from her exaggerated status as a person; she was larger than life, therefore anything that she did was super-life-like. There are other women who are favorites of gay men, but are not idolized. They are prized for what Sontag would call their personification of pure Camp.

Carmen Miranda is a perfect example. Also known as The Brazilian Bombshell, she specialized in Latin-American songs and dances. She wore elaborate costumes that seemed to consist mainly of a gold lame skirt with a lot of flowers and fruit over the rest of her (she was also called the lady with the tutti-frutti hat). She was used as a specialty number by the studios; there was really not very much else she could do. It would be unfair to say that she was talentless — she did what she did very well. But gay men prized her not because she could sing and dance well but because she was fairly ridiculous. It would be difficult not to appear so wearing fruit on your head.

In her own absurdity, Maria Montez is similar to Carmen Miranda. However, in her case there was little or no talent involved. Usually cast in semi-oriental and jungle movies, she spoke dialogue badly, and emoted even worse. To be very fair it is hard to say lines like "Give me the Cobra jewels" and make it work. But Montez, like Miranda, is loved because she is so terrible; she is so completely awful that she has to be good.

There is really not much to be said for the women in this category. The list is long and could comprise even such people as Margaret Hamilton, Eartha Kitt, and Jane Withers. But they are liked for essentially the same reason — whatever their intentions, their talent (Eartha Kitt is very talented, Montez not at all), or their ability, they are loved because they fall short of something, they are faintly ludicrous, somewhat ridiculous.

2.

Camp rests on innocence. That means Camp discloses innocence, but also when it can, corrupts it. Objects being objects, don't change when they are singled out by the Camp vision. Persons however respond to their audiences.

The life of Tallulah Bankhead was not a happy one. There is no need to go into the details of it here except in so far as she was, to a large degree, the personification of an assumed camp sensibility. A great deal of her career was founded upon being a personality — she was clever, witty, vulgar, and generally thought of as being a "real camp." There are probably more "Tallulah" stories floating around the gay world than about any other single person (and almost all of them are untrue).



Bankhead was an actress of apparently varying talent, but worked hard at it when she wanted to and had several stage and film successes. Throughout her entire career she had cultivated a strong male homosexual following and played much of her public life to them. In 1956 she decided to try serious acting again and was going to appear in Tennessee Williams' *A Streetcar Named Desire*. She worked hard for the part, gave up booze and cigarettes (major sacrifices), and was generally thought to be very good. On opening night the audience was filled with her usual following. Throughout the whole performance they hooted and cackled every time she did anything. It was a nervewracking experience and she later told someone that she "wanted to stop the performance and beg them to give me a chance." She did receive some good notices, but on the whole the experience was appalling, and destroyed whatever faith she had left in her abilities as a professional actress.

There is no easy moral to be drawn from the story. Lee Israel in her biography of Bankhead simply says that "Tallulah had used her life as art for too long." And, for sure, a great deal of the fault lay in the way that she chose to manage and package her life. But there is also some responsibility that has to be met by her following. There is something very wrong with adulation and praise that is allowed to turn into destructiveness and what seems to be barely-concealed hate.

The case of Tallulah Bankhead is a specialized one because she consciously created herself as a gay figure. (She herself was bi-sexual). It is generally agreed upon that she had a huge dislike for women, and would only tolerate particular women if they praised her excessively. She liked gay men because they thought that she was funny, but they may have been laughing at things other than her jokes. One of her friends has said: "She was doing on

stage what they did when they played. Hers was *their* kind of talk, *their* gestures. She was a highly identifiable creature. They identified." One of the cruelest Tallulah stories that is told is that she was once seen walking down Fifth Ave. by two gay men. As she walked past them one turned to the other and said, "Really, how tired. Tallulah drag."

There is an ugly misogyny that is present in a lot of the Tallulah stories. To be sure, Tallulah herself was probably very misogynistic, and no doubt she and her following fed upon this in one another. But it is the same misogyny that is somewhat present in the fawning over the Carmen Miranda group. It would be absurd to want to pretend that any of these women had a great talent, but what does it mean for a large group of gay men to like a female performer expressly because of the fact that she is terrible? It is interesting to note that in all of Sontag's notes on Camp, and hundreds of examples that she produces, there are very few male personalities. Garbo, Dietrich, Mae West are all there, but they are all women.

Bette Midler is a strange combination of pieces from gay culture. She has the self-promoted gay mascot appeal of Bankhead. Her jokes are aimed at a gay audience — she has probably introduced a great deal of gay slang to the straight world ("It's the pits"; "tacky"; "I'm sick"). If that all weren't enough, she got her start at the baths in New York. She has the early Streisand energy and force behind her singing; in her ballads there are even hints of a bluesy Garland.

She is vulgar and misogynistic on stage: "This is my back-up. They're called the Harlettes. They're real sluts." "You like these tits? Well, you don't get 'em for the six-buck ticket. This ain't no cheap meat." On some level Bette Midler has mined gay culture (or at least what gay men like to see on stage) and has come up with an act that is sure to please. She is the fast, dirty-talking heterosexual woman who plays to faggots. The novelist Rosalyn Drexler has praised Midler and has said that "She's given camp back to women." I'm not exactly sure what that means, or if it means what it seems to, if it is true. Misogyny is misogyny and when it is aimed at getting laughs from men I'm not sure that camp has been given back to women. If it has, I don't think that is any better than it was before.

3.

Judy Garland's fans have always been faithful and kind to her. When female impressionist Craig Russell does his show most of the impressions are witty, edged though not malicious portraits of people like Carol Channing, Peggy Lee, Bankhead, and Ethel Merman. When he does his Garland number it is dead serious, almost reverent. The pain, the vulnerability,

(Continued on page 13)



'Wallflowers' Step Out Into The Light

By Pam Mitchell

Feminist dance came to the Boston area last weekend as the Wallflower Order, a women's dance collective from Eugene, Oregon, performed at Harvard's Paine Hall. The performance, which was described by collective members as "a progression interweaving the past and present as it unfolds in women's herstory," was a celebration of women's strength and humor.

The performance consisted of fourteen dances in all, conceived and executed by various combinations of the collective's five dancers. While the emphasis was on the visual, the accompaniment included vocals and guitar by collective member Betty Jean (sometimes joined by dancer Laurel), readings from the poetry of Marge Piercy, and drums played by a group of local Boston women. Recorded music ranged from Prokofiev to John Phillip Sousa to a "music collage" of songs of the '60s and early '70s.

The variety of music reflected the varieties of experiences and mood

With their bodies they delivered a clear feminist and anti-heterosexual message and presented a vision of a world in which women truly form a community; for 2½ hours of their performance such a community existed . . .

shifts of the dancers. While there was humor throughout the presentation, there was also a steady progression from pain to rebirth to joyous beginnings. Dances about women in the fields (*Work Trio*) and about young women in a parlor (*Island*) emphasized a steady progression from the sorrow of women isolated from each other and unable to connect. *Tunnel Vision* (including a Marge Piercy poem about rape) saw women put down through violence, while the humorous chorus line of cheerleaders ("I'm Miss Taken, I'm Miss Understood") of *LA Picnic* attacked the strait-jacket of social role-playing and reliance on men. The rapid, alcoholic lives of different "All-

American girl" stereotypes in *Tower* were performed to the accompaniment of such Golden Oldies as the Rolling Stones ("Under My Thumb"), the Supremes, and the long-suffering Janis Joplin.

In *O*, a dance of rebirth, woman at last gives birth to herself. This is followed by dances to women finding each other, loving each other — as sisters and lovers — and finally, in *Amazons* and in *Collective Work in Progress*, learning to work together.

It is fitting that the performance benefited Women's Community Health, which intends to use the proceeds to set up a "harassment fund" to work towards getting their long

sought-after clinic license. The issue in that situation is that of women gaining control over their own bodies; the dance collective, through their own control and physical strength, their own skill as dancers and the joy they so obviously derive from every movement, showed what we can do with our bodies when we take that control. With their bodies they delivered a clear feminist and anti-heterosexual message and presented a vision of a world in which women truly form a community; for 2½ hours of their performance such a community existed, and most of us left exhilarated and more committed than ever to the cause of making such a community an everyday reality.

The program was sponsored by the Radcliffe Women's Center, which provided tickets at a discount to those who might otherwise have been unable to attend. Susan Freundlich was on hand to translate the verbal part of the performance into sign for members of the deaf community and a group of men provided free childcare.

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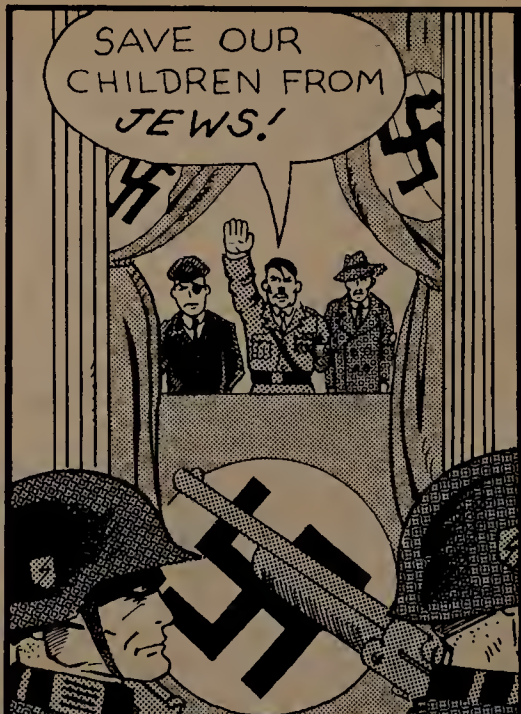
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The Discreet Charm of the South End

By Marcella Jenkins

The prospect of seeing one of the apartments that was included in this year's Boston South End House Tour left me with mixed feelings. My ideas about interior design have always been that other things come first. Of course I concern myself with the essentials of apartment living — a reading chair, a small table, perhaps a comfortable sofa — but any additional dedication to creating a home that manifests a particular style or that has all the elements of "good taste" has never been a driving impulse of mine.

My visit to Russell Vieira's apartment in the South End, however, left me with a greater appreciation for the aesthetics of coordinating an apartment. Additionally, through the insights of Matthew Thall, a city planner, and Bill Lauer, chairman of the House Tour, I also gained an understanding of how gay people have contributed to restoring an area such as the South End.

On arriving at Vieira's I felt somewhat disoriented. This was primarily due to the contrast between the elegance and style of Vieira's art deco apartment and the world that surrounds it. Tremont Street is a poor neighborhood, a victim of redlining and government and business neglect. It is largely a Spanish-speaking community. In view of the social realities outside, I had expected to be ill at ease surrounded by so many examples of good taste and high living. But, on the contrary, I immediately felt at home.

Vieira has been living in the South End for the past three years. He enjoys the area, not only because there are many gay men in the South End but also because it is not extravagantly expensive to rent an apartment here. There are many young, gay men who rent apartments in the South End. The owners, many of whom are also gay, are older since it requires financial stability to restore and maintain these buildings.

Thall, whose special interest lies in neighborhood change, analyzed the reasons for the redevelopment of the South End. Originally these homes housed upper-middle-class families who were part of a general exodus out of the city during the 30s. At that point, many immigrants moved into the South End and neighborhoods like it. These communities began to lose their air of prosperity and they were labeled marginal, blighted and declining neighborhoods. Many people, including a large percentage of gay people, recognized the great potential of these old, run-down but very beautiful homes. They envisioned a process of building up whereby they could provide themselves with an alternative to life in the suburbs. It was possible, at this time, to purchase one of these buildings for 5,000 or 6,000 dollars.

The advantages in renovating these buildings were many. For the most part gay people make their lives in the city. Suburban life has never been an attraction because, generally, it is the haven of the married and the idea of meddling neighbors investigating the lifestyle of a gay couple is enough to dispel any plans of making a life in the suburbs. For many suburbanites, having a gay neighbor is as bad in their eyes as having a black neighbor. City life, therefore, has been the solution for the gay man or woman. Buildings in the South End could be had for a very cheap price and the satisfactions gained from restoring them, especially for a gay couple, were tremendous.

The gay input in this restorative work has been a result of a gay commitment to the city and the fact that the kinds of jobs held by gay people lend themselves to dedicating large amounts of time to the labor involved in restoring a home. Many of the gay people are involved in the "creative fields." They are artists, writers, and people in advertising. Thall made it clear that he was making no judgment on the level of creativity to be found in a homosexual sensibility but it is a fact that people, whether gay or

straight, engaged in the restoration of these neighborhoods were people who made and are making their living in the artistic fields. Apparently they were able to perceive the untapped potential of these areas. Working in the creative professions allows one a flexible schedule and this permits devoting large



Russell Vieira in his restored South End apartment.

amounts of time to restoring a home. Thall also emphasized the economic factor necessary for restoring a home. Many people in the creative professions are not accustomed to a steady stream of income. They depend on "windfalls": unexpected, large sums of money gained as a result of a successful project. These large sums of money are responsible for the financing of this restorative work.

It is essential to have funding at the outset of this process and this accounts for the lack of women participating in the upgrading of these areas. The majority of women do not have the economic strength necessary for embarking on this kind of project. A gay man or a gay male couple are much

more apt to have the necessary income. Additionally it is practically impossible for women to obtain credit from banks. Not only are banks reluctant to provide funds for the development of what they consider to be "slum areas," but the established discrimination against women in obtaining mortgages and in other areas of banking provide an additional problem. I was rather disappointed to hear that gay women have not contributed to making a neighborhood like the South End what it is, and I also began to suspect and dislike, somewhat, those gay men who have formed this isolated community, imagining them to be male separatists delighted with the absence of any female influence.

Thall made reference to an article in the August '76 issue of *Christopher Street* that detailed the findings of a

about the benefits of living in the South End. He feels that there are few places where gay people can make any kind of contribution to their community. The South End, as an inner city neighborhood, allows for community involvement by gay people because of its high level of tolerance for the gay lifestyle. Lauer attributes this tolerance to the large number of immigrants in the area who understand the nature of abuse and oppression and therefore are much more likely to live and let live. He believes that, in the city, the gay man or woman can change or determine their immediate environment. In the suburbs, the gay person, to affect any kind of community change, must be discreet or silent about his or her homosexuality. Lauer points to the fact that he has been instrumental in getting a park built next to his home. He likens living in an area like the South End to "small town living in the heart of the city."

It is exhilarating to know that gay men have been such a contributing force in the building up of the South End. They have fashioned an area that expresses their ideas about what a neighborhood can be, but at the same time their entry into the South End has been a disturbing one to some extent.

The area near Vieira's apartment, from Clarendon Street to West Brookline, is a heavily Puerto Rican section. According to Thall, renovators in the South End are content to live side by side with their Hispanic neighbors for a time. But their attitude is a preliminary one and before long they want to begin what they consider "cleaning up the neighborhood." What they once saw as a charming touch, a little Latin *gracia*, has quickly become in their eyes an impediment to bigger and better improvements. The new breed of South End dweller, confronted by what he sees as poor living conditions and dirty streets, will not be satisfied living in an area that seems opposed to the privileged characteristics of his own life. As might well be expected, this attitude has engendered a degree of hostility on the part of the Hispanic people towards those homeowners who want to transform the area to fit their idea of what a neighborhood should be. Inevitably a clash must occur. What has taken place in the South End illuminates the possibility for neighborhood change but, at the same time, points out the way in which one oppressed group may become indifferent to the concerns of another.

Photo by Angela Russo

8th Row Center

(Continued from page 11)

the hurt is there, but so is the strength and power to go on in the face of almost anything.

There is little chance of what happened to Bankhead ever happening to Streisand, or even Bette Midler — the first is too much of a professional to ever let it happen, the second too much of a hustler not to make it work for her if it did. To a large degree the gay male audience of these people live off of the performer's strength. They recognize the emotional capabilities in the performer and respond to them — capabilities, and expressions that are found in few female performers, and almost no males. While a Carmen Miranda is to be laughed at, a Garland is to be listened to, sympathized with, loved, and loved back by.

In a recent issue of *People Magazine* Paul Lynde (gay culture's gift to *Hollywood Squares*) said that he did not want a gay following because gays

killed Judy Garland — a remark that made a few people wish that they had killed Paul Lynde too. While it is obnoxious coming from Lynde the remark raises some interesting questions. As with Bankhead, was Garland's relationship with her audience a particularly healthy one? She did not pander to them as Bankhead did, they accepted one another as equals on mutual territory. If anything, they idolized her, sincerely idolized her, and had no ill intentions whatsoever.

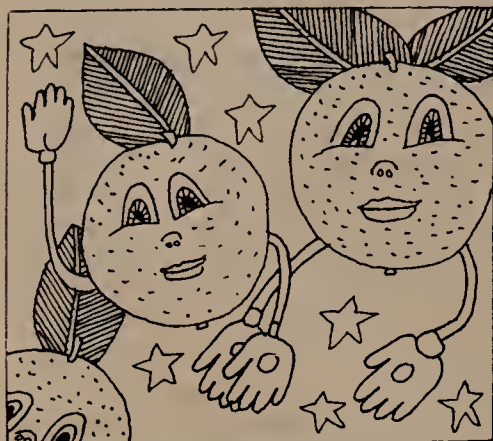
Several years ago the MGM lot was auctioning off some of the props from the old films. An unknown millionaire paid \$15,000 for the ruby slippers that Garland wore in *The Wizard of Oz*. There is an article in the *Los Angeles Times* of April 13, 1963 that details the obsession a Wayne Martin has about Garland. For twenty-seven years he has been collecting Garland memorabilia. His collection includes everything from

bits of her costumes, 100 tapes of her radio shows, and every item he could find in gossip columns.

It would be difficult to say that these people constitute a fan club — they are religious fanatics who have made Judy Garland their religion. The term idolization is now taken literally.

What does all this mean? If there is something suspicious about the gay male love of Maria Montez, there is something equally strange about the carrying of admiration to such an extreme. Garland and Streisand are loved because they are strong, emotional beings in a world where emotion (especially for men) is down-played or ignored. It is a sign of respect for them as people and as performers to respond to that emotional output. But it is imprisoning, and damaging — just as damaging as it was to Bankhead — to enshrine them and place them beyond reach.

Surviving the Orange Juice Squeeze



By Jim Marko

Boston Advocates for Human Rights says don't boycott. The New York-based Gay Activists Alliance says do boycott. Half the members of your household say don't. Half say do. Your lover says don't. You say do. The issue at hand is one facing any thinking gay person: Whether or not to boycott orange juice and oranges from Florida. The arguments pro and con have been stated and re-stated here and in publications across the country, with the fight against the June 7 referendum on gay rights in Dade County (Fla.) quickly approaching.

The issue focuses on Anita Bryant: singer, mother, Christian, president of Save Our Children, and the smiling face and voice that urges one and all to drink oranges from Florida.

There is some thinking in the gay community that a boycott of the products will affect Bryant's career. But since the Florida Citrus Commission states that it has no intention of stopping Anita from driving her jeep on famous beaches or walking through Manhattan hawking their product, there is some considerable feeling that any boycott would be useless. Some organizations, all fighting against Save

The simple fact is that the only way you can have the juice without using Florida oranges is to buy your own California oranges and squeeze.

Our Children and for gay rights, feel that a boycott of Florida oranges would adversely affect migrant farm workers; others point out that the chances of a truly effective boycott are slim at best.

It's a dilemma, as you can see. One that, for those of us east of the Rockies, cannot be easily avoided. The simple fact is that the only way you can have the juice without using Florida oranges is to buy your own California oranges and squeeze.

Tropicana, Minute Maid, and Hood are three major firms in Florida using 100% Florida oranges. Treesweet Orange Juice of California uses Indian River Florida oranges. Collatos Orange Juice, now being used by some

Gay at Seabrook

(Continued from page 7)

aspect of a particular question because my straight brother and sister clams would bring it up for me in a supportive way.

Though I'd simply gone to Seabrook wanting to wear a button on my backpack to establish a gay presence in a largely straight movement, I had ended up participating in a love-in with straight clams.

And then it was over.

RELEASE

The party held in a field in Kensington, N.H., following the mass trials and release served as a kind of decompression chamber. We celebrated our victory with great gusto in a carnival

Boston area gay bars, is 85% Florida oranges.

Officials at Del Monte and Sunkist, the nation's two largest producers of fruit juices, say that there are no juices, blends, or concentrates that do not sometimes contain Florida oranges. In fact, reports from California, with its miles and miles of orange groves, say that no juice available even in that state is free of Florida oranges.

S. S. Pierce Company and the John Sexton Company, two of the major fruit distributors to institutions, bars, and restaurants in New England, tell GCN that all their orange juice products are made from Florida oranges.

As for buying your own California

spirit. I chose a pink balloon from the open bag being passed ("my ethnic color," said I to the puzzled young face) and drew a triangle on it instantly, without thinking (to match the button on my jacket). And though we'd all just come out of a kind of concentration camp, New England style, some people who had driven from far to join us in our celebration felt, I sensed, that it was inappropriate for me to explain to them, in that party setting, what it stood for once they had asked. But those clams who were with me to the glorious end, still "high" on acceptance, as one can be high on life, sensed a pride in my voice of a joy they are yet to understand.

Some did understand. There was the

product and squeezing out the Vitamin C-rich juice, there is no real problem. A check of a dozen New England fruit wholesalers shows all have a supply of California oranges and, we're told, the Valencia, now in season, makes a sweet juice. The reason you can get the fruit but not the juice is a question of economics. The cost of shipping any juice product — fresh or concentrate — is just too prohibitive. In general you'll find the cost of California oranges to be around 50 cents more per pound than Florida oranges.

It's not easy for bar and restaurant owners to reconcile the exigencies of business with their personal feelings toward the Bryant forces, and it won't be a simple task to whip up a batch of screwdrivers for your next party. But if you are boycotting Florida oranges and thirst for a glass of orange juice at breakfast time, your life is no more complicated than life was before the advent of instant and frozen foods.

middle-aged woman who, overhearing the conversation, stuck her smiling face into the circle to cast a reaffirming glance at the button she'd worn with us, she said, in New Haven. To many it was strange and foreign that I should have decorated my balloon so, but once I'd spoken to them they could appreciate how I felt, so happy to be alive, and willing and able to carry the banner of our dead.

Thank you, clams, very much.

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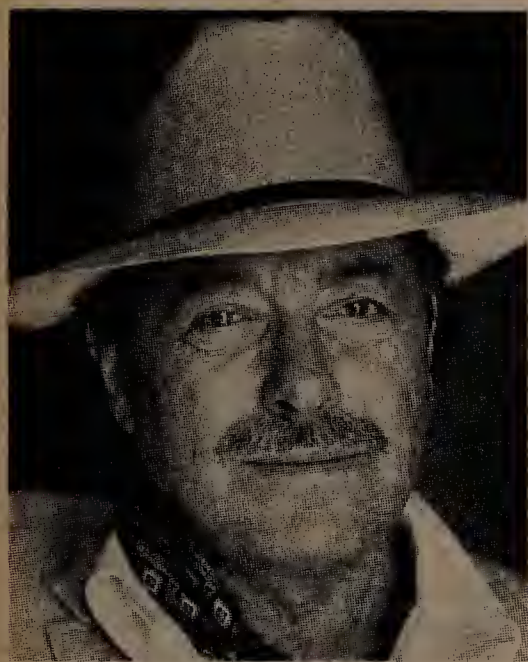
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Williams' Beautiful But Doomed *Vieux Carre*



Tennessee Williams

By Robert Chesley

Tennessee Williams, one of the greatest playwrights of our times, has in recent years become the most generally lambasted author of our times. Why is this so? In an article printed in the May 8 edition of the *Sunday New York Times*, entitled "I am widely regarded as the ghost of a writer," Williams defends himself: "Once his critics, his audiences and the academic communities in which his work is studied have found what they consider a convenient and suitable term for the style of a playwright, it seems to be very difficult for them to concede to him the privilege and necessity of turning to other ways."

Williams is, I believe, in the position of Beethoven or Debussy in their later years, working against and in spite of powerful but mistaken expectations held by their audiences and critics, and producing works initially unsatisfactory, disturbing, and easy to fault by conventional standards. Yet these works contain an individual voice and a genuine cry of the soul as well as unparalleled beauties for (as William puts it) "all who will listen and try to understand." Williams' later plays may never enjoy the popularity of his earlier works, any more than Shakespeare's late comedies (which do not work well on the stage generally) have been popular. But I am willing to stick

I am willing to stick my neck out and say that Williams' work for the past decade will someday be reevaluated, and, at the very least, be found worthy of our attention and appreciation.

my neck out and say that Williams' work for the past decade and a half will someday be reevaluated, and, at the very least, be found worthy of our attention and appreciation.

Williams' newest play, *Vieux Carré*, has just closed after an onslaught of unfavorable rumors before its opening and glib, captious reviews by TV critics. The play is an important work, and is full of distinguished and beautiful writing, but even the favorable reviews in the newspapers have been cautious; no one, I think, wishes to be caught out, praising the wrong thing and making a public display of poor taste or poor judgment. There is power in damning the great.

Vieux Carré is written in the personal style of Williams' short stories: there is little concern with dramatic incident or a compelling story line — rather, human predicaments take the fore, observed with compassion and poetized. We do not find the powerful, almost mythic figures of Williams' earlier days — rather, Williams is here concerned with small people, slipping inevitably towards dissolution.

The play is based on Williams' experiences living in New Orleans; it is a collection of episodes occurring in the lives of a motley array of characters living in a cheap tenant house in the late 1930's. The episodes are bound by a common theme: How do mortal creatures touch? Does it hurt? In *Vieux Carré*, people touch through sexual passion, through loneliness shared, through cruelty, and through caring. The episodes are mellow, ghastly, funny and terribly, distressingly sad.

The first act is for the most part a dramatic expansion of Williams' story "The Angel in the Alcove" (which is the title of the act). It is an exploration of a homosexual relationship, between a consumptive artist with pathetically transparent evasions of admitting his mortal state, and a naive, young, sensitive gay writer, partly representing

Williams himself. We also meet the harridan landlady, who has a positive genius for malice. The second act (titled "I Never Get Dressed Until After Dark on Sundays") is mostly concerned with a desperate young woman dying of leukemia and passionately involved in a hopeless affair with a beautiful, brutish stud who works in a burlesque show and has filled her room with stolen goods. Peripheral to the action is a pair of "demented" ladies, starving in their little room, and fed occasionally by the landlady — after she has had her cruel fun with them. The play is fluid: episodes flow into each other and overlap. Dramatically-realized scenes blend into straightforward past-tense narrative or commentary addressed to the audience by the young writer, reminding us constantly of the passing of all these people and their passions into oblivion.

The fluidity of the play poses problems of staging: we are meant to have before us the interior of almost the entire tenant house (the demented ladies starve offstage), as well, at times, the terrace two floors below the garret rooms. The set at first sight is attractive, but the stage is called upon to revolve too frequently, and the effect is distractingly cumbersome. And the supernatural episodes, in which a pitying, aged angel appears in the writer's room, lack magic. One becomes aware that one is watching a stage production just when one should be totally enthralled by the poetry of the moment.

Apart from these distractions, the play, under Arthur Allan Seidelman's direction, is generally very effective and often gripping. Richard Alfieri, in the key role of the narrator-writer, is, alas, a little monotonous in his inflection, especially in his frequent addresses to the audience, which sound like excited harangues; perhaps only the finest and most experienced of actors should have these intensely poetic

lines. He does better — indeed, quite well — in his dramatic scenes. Sylvia Sidney is wonderful as the malicious landlady, letting us seen underneath her alarmingly cantankerous exterior a person disgusted with the world, enduring her lot because she has no other choice. Diane Kagan is painfully affecting as the dying young woman, with a fine education and faded aspirations, exasperated beyond endurance by the brutish small-time criminal living with her. The brief passage in which she shouts in anguish "I want to die!" and then instantly shakes her fist heavenwards, bitterly joking "That's not true! I don't!" stands as a symbol for the whole lot of soon-to-be-forgotten lives portrayed in this death-haunted play. John William Reilly gives an excellent performance as the dense, self-centered stud, giving his lines in a sullen, cottony-mouthed voice — yet clearly. Tom Aldredge plays the part of the lonely, consumptive painter with passion and poignancy, and more than a touch of effeminacy; this last characteristic, uncomfortable as it may make us Gay Lib types, undoubtedly is accurate. We all know, or at least have observed, men who display stereotypical faggot behavior. But there is a little more here: in this character we see (as can we see in the extremely negative, self-loathing faggot in Williams' *The Seven Descents of Myrtle*) Williams using faggotry to represent yearnings after beauty, refinement and gentility. The painter here is the descendant of Blanche DeBois and Amanda Wingfield. *Vieux Carré* (unlike *The Seven Descents of Myrtle*) offers us, however, the contrasting positive gay character of the writer; in a sense, perhaps, he represents the healthy acceptance and integration into the personality of one's homosexuality.

The smaller parts in the play are all well played, especially, Iris Whitney and Olive Deering as the two pathetic and loony ladies, and Gertrude Jeanette as the grumbling black maid.

Vieux Carré is truly beautiful. One would have hoped that the present run had survived the appallingly vicious squawks of its detractors, but that was not to be.

The TV Hustle: Alexander on "The Meatrack"

By Nancy Walker

I am hopelessly addicted to television. In fact, if ever we should break up, my lover would probably name *TV Guide* as correspondent in our divorce case. It's that serious. Yet I, even I, given these avowed circumstances, sometimes come near to offering my set for sale and going back (horror of horrors) to the printed word. Last night (Monday, May 16) was one such momentous occasion.

"Alexander: The Other Side of Dawn," showed on NBC at 9 p.m., was not exactly a stomach-turner. It was worse, because it was subtle. It seemed fair. Nobody was suggesting that faggots should be burned. Nobody was suggesting that lesbians even existed either, but that's pretty much still par for the course.

Alexander (Leigh J. McCloskey) and Dawn (Eve Plumb), his girlfriend, appeared together in a previous made-for-TV film. In the earlier film, she, at 15, was a girl (woman?) of the streets because her family didn't want to take care of her and the big, cruel world of Los Angeles wouldn't hire a minor for anything more suitable than hooking. Alexander, super-sensitive (more than incidentally beautiful) and artistic, manages to rescue her and they begin their super-pure, innocent love affair. He winds up in the hospital,

mostly dead, after his valiant effort at saving her from her irate pimp. So much for background. It had also been brought out that Alex turned tricks with men to keep his artistic body and soul together.

In the current film, made for TV, Alex still can't find "legitimate" work because he is still a minor. A young, handsome stud picks him up on the street and lets him crash at his pad. He tells dear, innocent Alex the sordid facts of life — that without hustling there's no way to survive — and introduces him to some very rich and generous lady clients. But Alex, the latter-day Galahad, takes a genuine liking to one of the ladies, can't stand the business aspect of his relations with her, ranks out the stud and takes to the streets.

Of course, his very first attempt turns out to be the cops on an entrapment binge. Ergo, Alex, the pure, winds up in the clink, saved, through a unique set of circumstances, by Ray (Earl Holliman), a gay psychologist who just happened to be in the station when Alex was about to be booked.

Ray takes Alex to a gay center, where we are treated to a woeful travesty of a "rap session," where all the men are bemoaning their devastating relationships with their papas. (Alex had been thrown off the family

farm in Oklahoma by his father because he was the oldest of seven children and it was his father's opinion that Alex would never do his share of the farm work. Grim, unrealistic crap.)

As luck would have it, Alex considers himself to be straight and can't relate to the gay center (neither could I, neither could you). He is still roaming the streets, hungry, when he goes to an art gallery and meets Chuck (Alan Feinstein), a big, macho football hero who "happens to be gay" and who takes a fancy to Alex, hires him to be his "house boy," etc., and carts him off to Malibu. A series of parties, gay bar scenes, etc., ensue, where the image presented of gays does indeed appear realistic, neither frightened, nor flamboyant, but natural and quite pleasant. However, drugs get into the picture, the cops arrive again and Alex winds up in front of a judge for the second time.

The judge, a woman, is about to sentence Alex to 90 days psychiatric observation, when Alex jumps up and decides, over his lawyer's objections, to address the court on his own behalf. He tells the judge that nobody ever asks what he wants to do with his life, so she takes the bait and asks him what he wants to do. Reply: "Leave this city and this life and go to Tucson and marry my girl and make a life

together." The judge is so smitten by this passionate declaration of heterosexual romance that she responds by dropping all the charges and dismissing the case on the condition that Alex leave Los Angeles. Otherwise she will "crucify" him. Neat???

The worst agony for me was this interchange between Alex and Ray just as they were about to leave one of Chuck's parties at Malibu. Alex: "You're gay, you should be trying to recruit me, not scare me away." Ray: "Well, sometimes that's a temptation, Alex, but you see, with me . . . let's just say I got my own conscience to wrestle with, OK?" No, not OK.

It was hard to find the kernel in this nut. After you chop away the nonsense, what comes out loudest and clearest is not so much that gay is bad or maybe not bad, or that there is a great variety of types among us, but a totally non-gay and very valid issue — what is to be done about minors trying to get jobs in our big cities. This was the crux of the earlier film dealing primarily with Dawn's prostitution. If kids are willing and able to work, and the laws of the land make it very difficult for them to do so, the laws should bloody well be changed. If hustling is your bag, that's fine, but you shouldn't be forced into that — or anything else. End of sermon.

The Playwright's The Thing — Marlowe On Stage

By Gregg Howe

THE MARLOWE SHOW. Written by John Adams and William Kromm. Produced by Daedulus II and CT Productions. At the Boston Center for the Arts through May 28.

Elizabethan playwright Christopher Marlowe's life has long intrigued me, as much as his Tamberlaine, Edward, or even Faust. Marlowe was an English agent, employed by Her Majesty's Secret Service as well as a reputed decadent and lover of men. Some believed that he was also a double agent working for the French. Hearing that his life was to be dramatized and premiered here in Boston left me with many trepidations. I feared his homosexuality would be avoided or that the play would be scene after scene of the famous man expounding upon his wit. All my fears were alleviated as Daedulus II's production of *The Marlowe Show* unfolded opening night.

The authors of *The Marlowe Show*, Boston playwrights John Adams and William Kromm, state in a note to the audience:

The piece you are about to see is not meant as an academic fleshing out of the conjectural history of Christopher Marlowe, playwright, nor is it a frame in which the creation and success of his works is memorialized; rather, it is a fictional portrait of the public and private events of a man his age — an age which, in the volatility of its social and political scramble, bears a marked resemblance to our own native experience.

Adams and Kromm have created a very human portrait of a sensitive man, caught in the political intrigues of his time. Marlowe was a man of low birth with no means other than his mind and ambition trying to gain wealth and fame. There is no heavyhanded attempt to make Marlowe's plight relevant to our times, but rather to let the



Christopher Marlowe (William Dunlap) at left shares a love poem with Tom Walshingham (Stephen Guntli) at right in "The Marlowe Show."

experiences of the man speak for themselves.

The play is structured in a series of vignettes dealing with Marlowe's life. The action follows Marlowe from his college days until his untimely murder at age 29. There are three major themes in the piece: Marlowe's involvement with Nicholas Faunt, Her Majesty's under-secretary of the Secret Service; his relationship to Richard Alleyn, the actor-producer of "Tamberlaine the Great" and "The Jew of Malta"; and his physical and emotional relationship with Tom Walshingham.

Of the three basic plots the relation-

ship with Tom Walshingham is the most riveting and sensitively drawn. To see two men reacting to one another unashamedly on stage is, of course, rare. Their affair is not melodramatic but it is honest — two men's fear of involvement, of being hurt, or rejected, is complicated by the difference of birth, and of course living in a heterosexual society. A major accomplishment of the playwrights' was to give Marlowe an emotional as well as physical relationship, thereby not sensationalizing his homosexuality. Unfortunately the affair ends early in Act II. The scenes dealing with Marlowe's

political and career ambitions — while interesting — tend to lack the passion and action that the more intimate scenes contain.

The play, which lasts 2 hours and 15 minutes, should be cut, since some of the vignettes are extraneous and do little to speed the action. However this is a work in progress and there is more than enough positive interaction to maintain one's interest.

Mark Healy's direction maintains as swift a pace as possible given the vignette style of so many scene changes. The cast of 5 men is competent. With the exception of William Dunlap as Marlowe each actor portrays 3 or 4 characters. This is only disconcerting in the case of Stephen Guntli, with three roles as Tom Walshingham, Marlowe's lover; Nicholas Faunt, his major antagonist; and Ingram Frizer, Marlowe's murderer. Guntli's performance is masterful; he manages to give us three distinct characters, but the rapid transitions from lover to tormentor are at times jarring.

William Dunlap's Marlowe is engaging and charming, but he lacks the maturity to define Marlowe's complexities. In the scenes with his lover we see a flow that is held in check at times in other areas of the play.

Daedulus II, after having given us "Sylvia Plath" and "Dracula," is fulfilling its promise of becoming one of Boston's finest and most viable showcases for new playwrights and talent. *The Marlowe Show* is a must for everyone and a special delight for gay people who so rarely see themselves portrayed as credible emotional beings.

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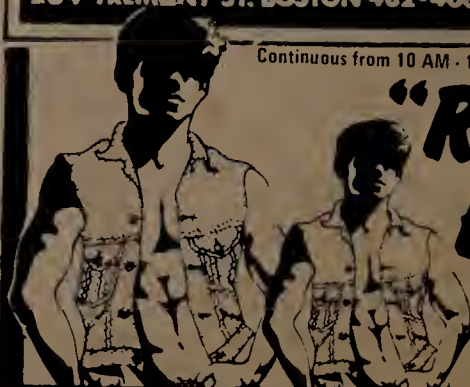
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people, places and flings

By David Holland

May 17, 1977

Dear Mama and Papa,
No doubt, by now, you suspect I have departed for parts unknown, convinced you should never have given me a colored *Atlas* on my tenth birthday so I would know of the Dutch Congo, Capri or Zanzibar. Bet you think some rich fool has packed my bags, stuffed me in his private Lear jet and painted the sky with a smokey "Good-bye." Or that I have gone to study the sexual habits of the Southern Zulu male. No such luck. The truth of the matter, the reason for my absence-in-print is due to a hard-to-shake illness. If rumors have drifted north as to the state of my health you have probably heard I am either near-death or suffering the aftermath of a South End *fete*. Though it is not so severe as the former, neither is it as simple as the latter. Being somewhat non-ambulatory for nearly a month, the city has passed before my window with the events of a decade. It is not as slow-paced as home; one need only be concerned with the blooming of a flower . . . I've enclosed some pictures taken by friends while I lay on Marlborough Street. Each one, to me, was like a postcard inscribed "Wish you were here." . . . The first is a picture of the **Back Bay Screening Room** (given the angle of the shot I'd say it was taken from a Boston Common Elm). The letters on the marquee do not spell the title of some new or provocative foreign film. "For Rent" merely implies its commercial

viability. Sad epitaph, I say. Remember me telling you about Fassbinder and Pasolini and "Pink Narcissus" and Divine? Suffice to say it was one of the only filmhouses that showed films of interest to more than the "general public." One can see Redford at Sack anytime. The closing had to do with legalities and leases and so forth but the decision not to fight the matter became a matter of economics — the audience they tried to attract rarely came. Just not enough stubs in the till. Can't blame them; they tried . . . Sorry, the next one's a bit blurred. The picture-taker must have dipped his goblet once too often in the vat of champagne at the coming-home party for "P.S. Your Cat is Dead." The new face is **Tony Alicata** (purr-nounced "alley-cat-ah!") taking Driscoll's role as Vito. I hear the effervescence (probably Taylor wine) flowed at the **Boston Rep** that night . . . Now you should remember the two in the next picture. It's **Michael Olivas** (used to spin the platters at the **Fan Club**) and **John Cararetta** back in Maine opening **Anabel's**. Remember once we, that's you and I, were sweating on the beach at Ogunquit and I said I'd be right back and around seven you called the police and later they found me around ten at Anabel's ordering another beer... There are no summer wedding plans to be made; that's **Barbara Cook** singing solo. Another missed event on my part. I was going to call **C.C.** at the **Copley Merry-Go-Round** and have him put the

phone on a table near the stage. Perhaps I'll stop by to hear her myself if my motors start working better . . . Does the coterie in the last picture look like a sampling from Eve Merriam's "The Club"? Wrong. Just a few of the notable women party-goers at **Ellen B. Davis'** departure party, incognito. Ellen's on her way to New York to study acting. Now please don't run this snap-shot to the neighbors exclaiming, "See! I told you: they're all so creative!" . . . Yes, I will be home for Memorial Day and I will go to the parade but only for the barbeque after. Meanwhile I'll miss the 100-mile festivities making its way towards Provincetown . . . **Linda Gerard's** singing at the **Pied Piper**. Of course, it could be Beverly Sills for all **Jacqui Mac** cares — the turntable's her summer romance . . . Then **Arthur Blake** will be at the **Post Office Cafe**, which reminds me, if you still have that Adrian suit

(Joan, we miss you already) — you know, the one you wore with the Channel pumps — would you send it along? The man's a hound for nostalgia . . . There's going to be local competition — **Michael Greer's** going to be at **DiRocco's** the same weekend. One could always leave the car at home and fly . . . If you want to bring the little "third generation" down after May, I'll take them to **Off the Wall's** alternative children's theater. If dear brother wants to come too, he can stay and watch O.T.W.'s "Rock in the Sixties." He always told us, over the din of the phonograph, Hendrix and Dylan (among those on celluloid) would be classics . . . I borrowed a TV (no! I don't want one for Christmas, ever!) to watch "Alexander — The Other Side of Dawn." I was proved right — another case of video "promises, promises" turned schlock. I say if all hustlers were that pretty, that talented or that "innocent" I'd never make the first string . . . I fear another headache coming (yes, I'm eating fine) so I'll say *au revoir*. I'll be home soon. I promise. Love.



BABS IS BACK — I don't see how any Barbara Cook fan can resist the opportunity to catch her act in the intimate confines of the Merry-Go-Round. If you're not familiar with this ex-Broadway-star-turned-chanteuse, this might be the perfect time to get to know her. Her eclectic, unabashedly romantic repertoire ranges from chestnuts like "Surrey with a Fringe on Top" to Janis Ian's "Stars," from the gorgeous and wistful "Ain't Love Easy" to the hilarious highlights "I Can Cook" and "Dear Friend" (the ice cream song from "She Loves Me"). All are sung in that enormous and heartfelt voice that is a song's best friend. Backed by piano and bass, Barbara Cook will be at the Merry-Go-Round in the Copley Plaza Hotel nightly through May 28. She's not necessarily for all tastes — operaphobes may find her quavery vibrato hard to take — but for show music buffs, it's a rare treat. — D.S.

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organizations

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Metropolitan Community Church of Boston, services each Sunday at 7:00 p.m. (hymn sing 6:45), 131 Cambridge St., Boston (Old West Church). Edward T. Hougen, pastor. Office 523-7664. All persons are welcome.

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BOSTON GAY CATHOLICS
Dignity Boston sponsors EXODUS MASS, a liturgy for gay and concerned Catholics every Sunday at St. Clements, 1105 Boylston St., Boston, at 5:30 p.m. For info contact Dignity/Boston, 102 Charles St., Box 172, Boston, MA 02114 or call 739-1091. (5/35)

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MONDAYS

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12 noon — Northeastern Univ. GSO meeting, Ell Center, rm. 349, 360 Huntington Ave., Boston, everyone welcome.

5:30 pm — Women's Community Health Center open house, 137 Hampshire St., Cambridge

6:30-8:30 - Gay Health Services by appointment, Fenway Community Health Center, 16 Haviland St., Boston, 267-7573.

7-9 pm — Yggdrasil Gay Gathering at Yggdrasil, 15 Gilbert Rd., Storrs, CT, 203-486-4737

7-10 pm — UMass Gay Women's Caucus Hotline, 545-3438

7 pm — Parents of Gays, HCHS, 80 Boylston St., Boston; (617) 542-6075

7-9 pm — Univ. of Vermont Gay Switchboard, 656-4173

7:30 pm — Bowling, 1260 Boylston St., Boston, 247-3500

7:30 —UMass Amherst, Bisexual Women's Rap Group, Campus Center

8 pm — Lesbian Rap and Action Group, Cambridge Women's Center basement; (617) 354-8807

8 pm — Lesbian Rap at Women's Center, 215 Park St., NH

8 pm — GPC business meeting, Columbia U., Furnald Basement, Broadway at 115th St.

8-9 pm — "None of the Above," WWUH-FM (91.3), West Hartford, CT (203) 521-4553.

8 pm — Lesbian Rap at Women's Center, 148 Orange St., New Haven, CT.

8:30 pm — Hartford Gay Alcoholics Group (203) 522-2646

8:30 pm — Gay Alliance at Yale, Open meeting, basement Hendrie Hall, 165 Elm St., New Haven; 436-8945; public welcome.

9 pm — Gay discussion group, Columbia U., Furnald Basement, Broadway at 115th St.

TUESDAYS

9 am-2:30 pm — Brown Univ. Gay Lib, 305 Faunce House, Providence, RI 863-3062

1 pm — MCC Campus Ministry, RIC Student U., Rm. 312, Providence, RI

6:30-8 pm — Women's Gay Collective, Women's Center, U Conn, CT, 203-486-4738

7 pm — Pot Luck Supper, 228½ Atwells Ave., Providence, RI

8 pm — Springfield Gay Alliance, First Unitarian Church, 245 Porter Lake Dr., Springfield

8 pm — Gay Way Radio, WBUR, 90.9 FM

every week



7:30 pm — DOB women's rap, 1151 Mass. Ave., Cambridge, MA, 661-3633.

8:30 pm — Alcoholics Together, St. John the Evangelist Church, 33 Bowdoin St., Boston

8:30 pm — Providence Gay Group of AA, Assumption Parish Hall, 791 Potters Ave., Providence, RI; 231-5853

WEDNESDAYS

11 am — Gay discussion group at Drop-In Center of Northern Essex Community College, Haverhill, MA; open to everyone

12:30-2 pm — UMass/Boston Gay People's Group, Bldg. 010, Rm. 4-178.

6:30-8:30 — Gay Health Services, Fenway Community Health Center, 16 Haviland St., Boston, 267-7573.

7 pm — Lesbian Support Group, UNH Women's Center, Durham, NH

7 pm — Liberation Rap Group; (617) 756-0730

7 pm — Framlingham Unicorn Society meets 2nd and 4th Wednesday; Box 163, Framlingham, MA 01701

8:30 pm — Gay-straight Rap, U Conn, Mental Health Clinic, 203-486-4705

7-9 pm — Gay social Club, Roosevelt Hall, group room, 4th floor, U of RI, Kingston, RI, info — 792-5256.

7-9 pm — Univ. of Vermont Gay Switchboard, 656-4173

7-10pm—Gay Women's Collective, UConn Women's Center (203) 486-4738

7:30 pm — MCC-Extension discussion group, 292 State St., Portsmouth, NH, 523-7664.

7:30 pm — Open Rap Group, 2 Wellington St., Worcester, MA

8-10 pm — Harvard-Radcliffe GSA meeting, Phillips Brooks House, 2nd floor, Harvard Yard, Cambridge, MA, 498-2111

8 pm — Discussion group for lesbians and gay men, Christ Church, 20 Carroll St., Poughkeepsie, NY

8 pm — HUM meets, Box 262, Fitchburg, MA 01420

8 pm — Yalesbians Meeting, Rm. B-8, Hendrie Hall, 165 Elm St., New Haven, CT, 436-8945.

8-9 pm — GRAC women's basketball, Lindemann Center, Hurley Bldg., Staniford St., Boston

9-12 pm — Gay Social, Columbia U., Furnald Basement, Broadway at 115th St.

10:15 pm — "Gaybreak Radio," on WMUA-FM, 91.1 mc. (1st and 3rd Wednesdays)

THURSDAYS

9 am-2:30 pm — Brown Univ. Gay Lib, 305 Faunce House, Providence, RI 863-3062

3:30 pm — UMass Amherst, Gay Male Rap Group, Cottage B, near Worcester Dining Common

5 pm — Brandeis Gay Alliance, Usdan Student Ctr., Conf. Rm. C, Brandeis Univ., Waltham, MA

7 pm — Gay Alcoholics, St. Vincents Hospital, Worcester, MA

7 pm — Game Night, 5 Junction St., Providence, RI, alternate weeks

7-8 pm — GRAC swimming, Lindemann Center, Hurley Bldg, Staniford St., Boston

7-10 pm — UMass Gay Women's Caucus Hotline, 545-3438

7:30 pm — Peoples Gay Alliance, UMass Amherst, 8th floor of Campus Center

8 pm — Capital Dist. Gay Comm. Council, 332 Hudson Ave., Albany, NY 12210

8 pm — Dykes & Tykes, Women's Center, 46 Pleasant St., Cambridge, MA, third floor, care for young people, 354-8807

8 pm — Lesbian Liberation meeting, Women's Center, 46 Pleasant St., Cambridge; 354-8807

8 pm — KALOS, Hartford, CT; 568-2656

8-9:30 pm — Gay Alliance at UConn in Commons, Rm. 312

8-9 pm — Lesbian Mother rap group, 21 Bay St., Cambridge, MA; 661-2537

8:15 pm — Drinking problems rap group, HCHS 80 Boylston St., Rm. 855, Boston

8:30 pm — Gay Women's Caucus, UMass Amherst, 8th floor of Campus Center

8:30 pm — Gay Alliance at Yale, Hendrie Hall basement, 436-8945, New Haven, CT

9 pm — Emerson Homophile Society, Rm. 24, 96 Beacon St., Boston

FRIDAYS

7 pm — Alcoholics Together, Worcester, 754-7817

8-11 pm — Berkshire Community Gay Coalition, Unitarian Church, Wendell Ave., Pittsfield, MA, 413-442-7033.

7:30 pm — Rap group for men and women, MGTF, 193 Middle St., Portland, ME

7:30 pm — Lesbian Feminist Workshop, 21 Bay St., Cambridge, MA, info call 783-9415

7:30 pm — Gay Get-together, downstairs round-room, Billings Center, U of VT, Burlington

7:30 pm — Games Night, 2 Wellington St., Worcester, MA. Alternate weeks

7:30pm—AM TIKVA, Jewish service, social, 35, Worcester Sq., Boston

8 pm-12 — Brown Univ. Gay Lib, 305 Faunce House, Providence, RI 863-3062

8 pm — "Somewhere Coffeehouse," MCC/Hartford, 11 Amity St., Hartford

8 pm — East Conn. Gay Alliance; 889-7530

8-9 pm — GRAC men's basketball, Lindemann Center, Hurley Bldg., Staniford St., Boston

8:30 pm — Alcoholics Together, Our Lady of Victory Church, Isabella St., Boston

9-12 pm — GAY coffeehouse, Hendrie Hall basement, 165 Elm St., New Haven, CT

SATURDAYS

2pm—Teenage Lesbian group at Janus, 21 Bay St., Cambridge, MA. 661-2537.

8 pm-12 — Brown Univ. Gay Lib, 305 Faunce House, Providence, RI 863-3062

10 pm-3 am — Worcester Hotline, 791-6562

2 pm — GRAC Soccer, Hatch Shell, Esplanade, Boston, 648-2525.

SUNDAYS

10:30 am — "Closet Space," WCAS-AM (740)

11am—Church of the Beloved Disciple, 348 West 14th St., NYC

1-3 pm — GRAC swimming, Lindemann Center, Hurley Bldg., Staniford St., Boston.

2pm—Church of the Beloved Disciple, 348 West 14th St., NYC

2 pm — MCC/Worcester service, Central Cong. Church, 6 Institute Rd., Worcester

2:30 pm — "Gay A's" Alcoholics Rap, Old West Church, 131 Cambridge St., Boston

2:30pm—Gay AA, 11 Amity St., Hartford CT

4-6 pm — Gay Women's Group of Providence rap (401) 831-5184

5 pm — Dignity-Integrity Mass, St. Luke's Church, 17 S. Fitzhugh St., Rochester, NY

5 pm — MCC/Boston Bible study group, 131 Cambridge St., 523-7664

5:30 pm — Exodus Mass, St. Clement's Church, 1105 Boylston St., Boston

6:30 pm — Gay Church Services, 23 Franklin St., Bangor, ME

7pm—Church of the Beloved Disciple, 348 West 14th St., NYC

7pm—MCC services, South Church, 292 State St., Portsmouth, NH (first Sunday of month)

7 pm — MCC/Albany, NY, 332 Hudson Ave. (except first Sunday of month at 6 pm)

7 pm — MCC/NY worship, 201 W. 13th St. (corner of 7th Ave.)

7 pm — MCC/Boston, worship and fellowship, Old West Church, 131 Cambridge St., Boston

7 pm — Church of the Eternal Flame Universal, 320 Farmington Ave., Apt. A-6, Hartford, CT

7-8 pm — GRAC women's basketball, Lindemann Center, Hurley Bldg., Staniford St., Boston

7:30 pm — MCC/Hartford, 11 Amity St., Hartford, CT

7:30 pm — "Come Out Tonight," radio WYBC-FM, 94.3, New Haven, CT

8-9 pm — GRAC men's basketball, Lindemann Center, Hurley Bldg., Staniford St., Boston

8 pm-12 — Brown Univ. Gay Lib, 305 Faunce House, Providence, RI 863-3062

calendar **may**

24 tues

Boston — Gay Men's Center Forum, 7:30pm, 718 Beacon St.

Boston — Integrity Eucharist and program, the Rev. Canon C. Jones at Emmanuel Church, 15 Newbury St., 7:30pm.

Cambridge, MA — DOB older women's rap, at 1151 Mass. Ave., Old Camb. Baptist Church, 7:30pm.

Cambridge, MA — NOW sponsors reception honoring Boston's Outstanding Women and performance of "Tell Me A Riddle" at Caravan Theatre, 1555 Mass. Ave., 8pm, \$6, info call 661-6015.

NYC — West Side Discussion Group hosts Arthur Bell, writer for *Village Voice*, 37 Ninth Ave., 8pm, \$2 donation, refreshments served, info 675-0143.

25 weds

Boston — Gay Community Chapter of Human Achievement Foundation hosts raps every Wed. thru June 22, 7:30-9:30pm, call Al Bouchard at 277-2484 for info.

Cambridge, MA — General meeting of *Focus*, a gay women's journal, 7:30pm, 1151 Mass. Ave., always open for women to join.

Cambridge, MA — Evangelicals Concerned meet with Marge Ragona, 872 Mass. Ave., Apt. 702, 8pm.

26 thurs

Boston — Gay Men's Center topic rap, 7:30pm, 718 Beacon St.

27 fri

Boston — Am Tikva, gay Jewish group, meets at 35 Worcester Sq., service 7:45, discussion follows.

Boston — Gay Men's Center Coffee-house, 8:30pm 718 Beacon St.

Boston — Folders, stuffers, sealers: where are you? We need volunteers tonight and every Friday to help with the GCN mailing. No experience needed, just willing hands. GCN offices, 22-Bromfield St., 4:30-8pm, info call 426-4469.

Pittsfield, MA — Berkshire Community Gay Coalition, 8-11pm, Unitarian Church, Wendell Ave., (413) 442-7033.

31 tues

Allston, MA — Women's Folk Dancing, learn dancing or share knowledge, 7:30pm, Allston Congregational Church, Quint Ave., Brighton, info call Laura at 623-1462.

Cambridge, MA — Daughters of Bilitis women's discussion, 7:30pm, 1151 Mass. Ave., Old Cambridge Baptist Church.

NYC — West Side Discussion Group, autobiographer Arnie Kantrowitz talks on coming out in the media, 8pm, 37 Ninth Ave., \$2 donation, refreshments.



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